

# S P O N S O R

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

# DO YOU BUY TIME IN SAN ANTONIO or HOUSTON?

Then, for Heaven's sake, check your latest Hooperating.

You'll be amazed to see how KTSA has clobbered the San Antonio opposition.

And in Houston, Hooper now shows KILT nearly DOUBLE its nearest competition. Ask John Blair for the latest figures!

**The McLENDON Stations:**

WYSL Buffalo | WAKY Louisville | KTSA San Antonio | KILT Houston | KABL San Francisco | KLIF Dallas | KEEL Shreveport

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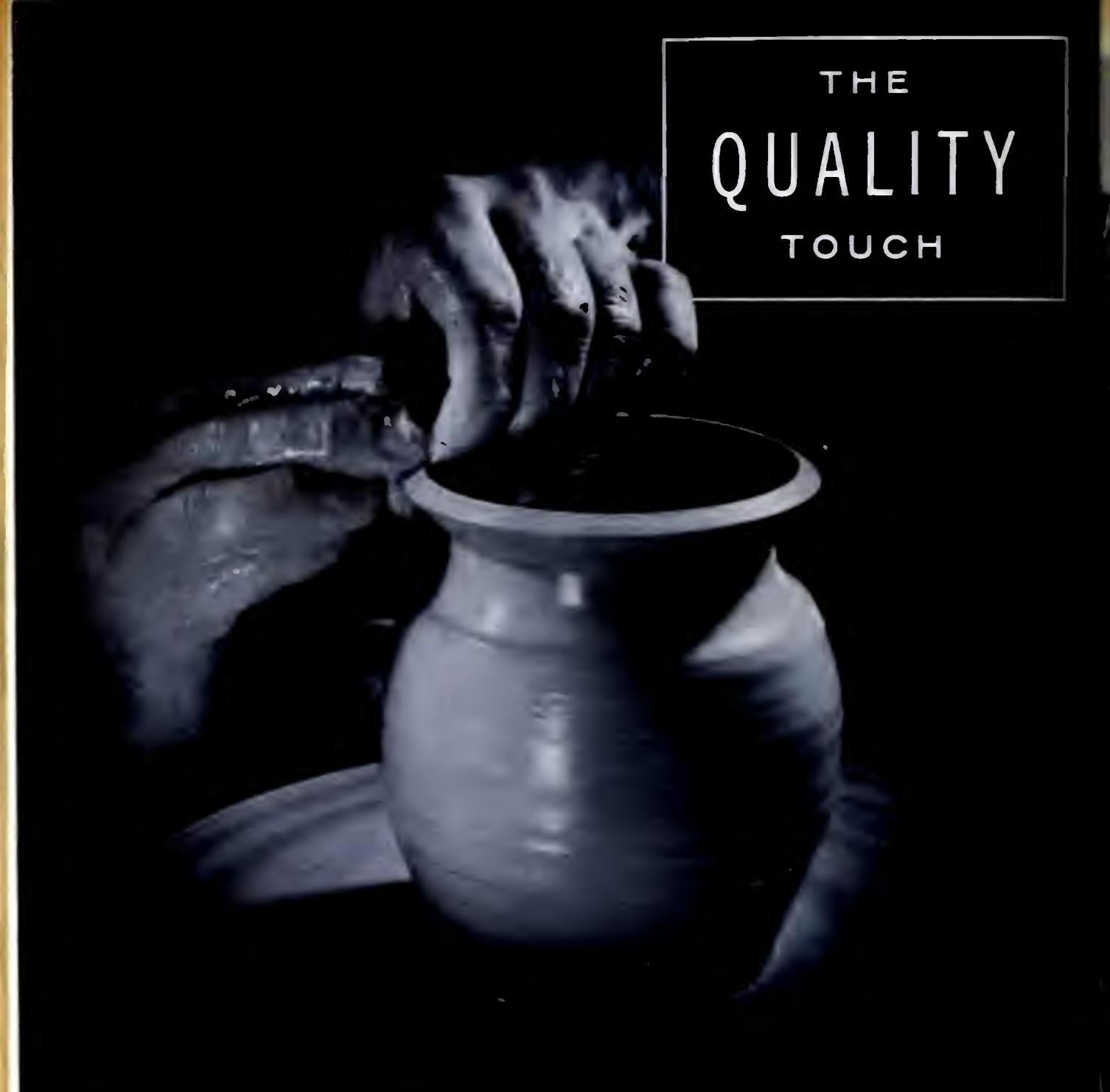
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THE  
**QUALITY**  
TOUCH

Faster and faster the potter's wheel spins... from a mere mound of clay there suddenly arises a cherished piece of pottery—a visible reflection of one who possesses a quality touch.

Oftentimes this all-important quality reflection is not visible. Nevertheless, it is there... to be sensed and valued. Such is the case when quality enters the operational scene in today's better radio and television station operations.

Represented by



The Official Station Representative



**WFAA**  
TELEVISION abc  
RADIO abc/nbc • DALLAS

Serving the greater DALLAS-FORT WORTH market  
BROADCAST SERVICES OF THE DALLAS MORNING NEWS



# *buy St. Louis 'a la card\**

**\*KTVI rate card** *your lowest cost per thousand*

*TV buy in St. Louis*



NASHVILLE'S

# WSIX-TV

Now offers

## "Live" as Life

Quality...with NEWEST  
**VIDEOTAPE\***



### the fastest way to sell the Central South

Simplified, economical production . . . the quickest way to get your sales message across. In Tennessee WSIX-TV offers you the latest model VIDEOTAPE\* television — improved circuitry insures brilliant reproduction. Complete facilities for both recording and playback . . . or send us any tape that's been recorded on an Ampex VR-1000 for immediate scheduling.



WSIX  
TV 8  
NASHVILLE

TV 8 LAND OF THE  
CENTRAL SOUTH

Represented by Peters, Gillin, Woodward, Inc.

© Vol. 14, No. 29 • 18 JULY 1960

# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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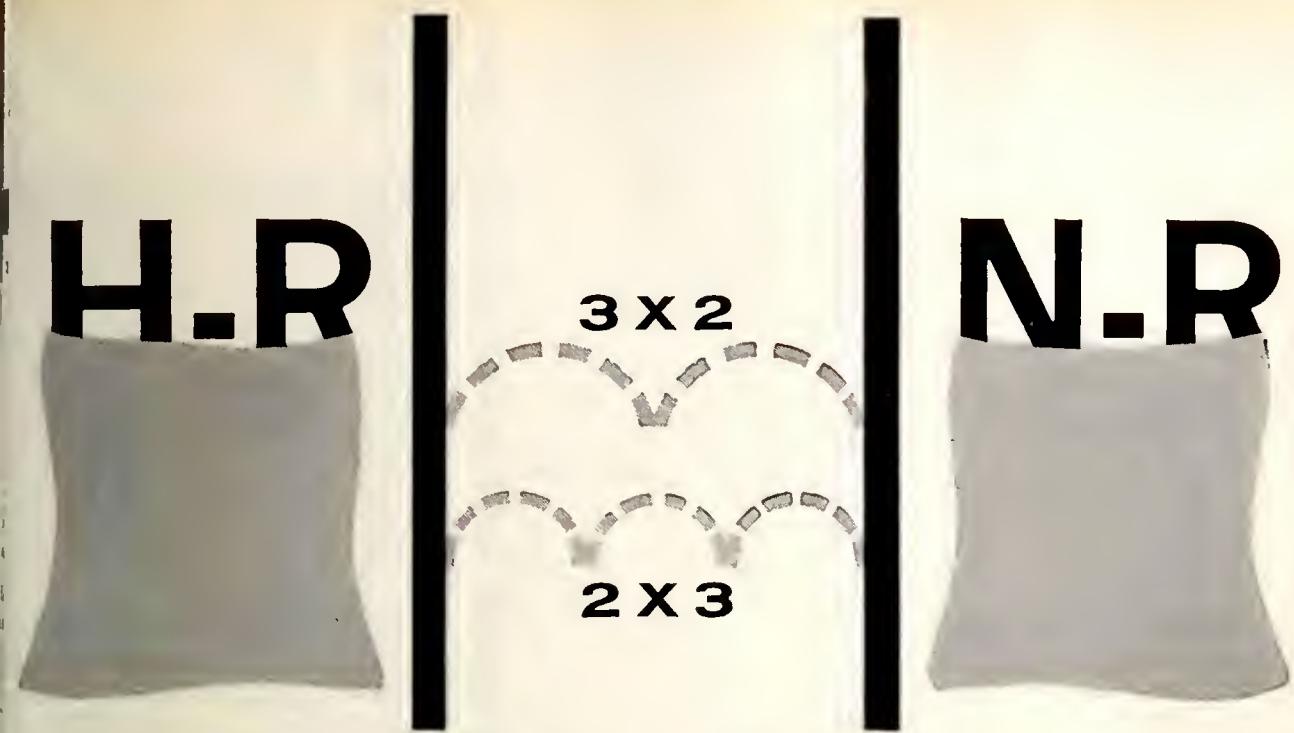
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## **BOUNDRERS IN SACK SUITS**

It's station rep day at the Annual Time Buyers Outing. By a series of eliminations, our man from H-R and another from Nameless Reps, Inc., have achieved the finals of the sack race (not to be confused with Bag Holding, which is another puzzle entirely). They are to race to a point one hundred feet distant, and return.

Clockers have 'em cased, from preliminary heats, as a 3x2 one-gaiter up against a 2x3 one-gaiter. (One covers three feet per bound and makes two bounds while the other, covering two feet per bound, makes three bounds. Neither can change his length of bound.) Both are adroit enough to negotiate the turn without loss of time.

The prize, twelve unbreakable appointments with twelve time buyers of twelve agencies of his choice, is won by the H-R man. Was he the 3x2er or the 2x3er?

*You too can be a winner. Each correct solution wins a fresh copy of Dudeney's "Amusements in Mathematics," published by Dover Publications, Inc., N. Y. C.*

# **wm al-tv**

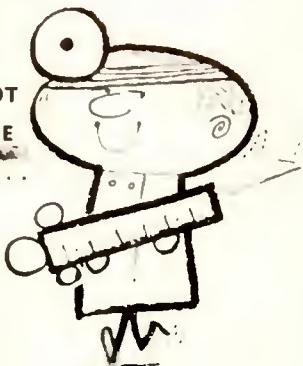
**Channel 7, Washington, D. C.**

*An Evening Star Station, represented by H-R Television, Inc.*

Affiliated with **WMAL** and **WMAL-FM**, Washington, D.C.; **WSVA-TV** and **WSVA**, Harrisonburg, Va.

WHEN

SALES  
NEED  
A SHOT  
IN THE  
ARM . . .



TO BRING  
IN THE  
STUFF . . .

THAT  
KEEPS THE  
BIG MAN  
HAPPY . . .



WHY  
KEEP  
SEARCHING  
WHEN . . .



WALB-TV

CH. 10 — ALBANY, GA.

is the only primary  
NBC outlet between  
Atlanta and the Gulf . . .  
in a \$740 million market!

Represented nationally by  
Venard, Rintoul & McConnell, Inc.  
In the South by James S. Ayers Co.

# NEWSMAKER of the week

Today, 39-year-old Ted Bergman—a 13-year pioneer in television advertising—joins Revlon, Inc., as vice president in charge of that company's giant advertising program in tv, radio, magazines and newspapers, after being president of the Parkson agency, New York. The move portends even greater tv stress for the cosmetics and the other divisions.

**The newsmaker:** After a week's vacation between jobs at West Hampton, a posh resort area near his Manhasset home on Long Island, Theodore G. Bergmann is launching into his new post at Revlon with a verve which matches that of his energetic employers.

His plans as advertising v.p.? "It would be presumptuous, at this point, to discuss them. But tv has played and will continue to play an extremely important part in Revlon's future. It is easily the most influential of all media." His tv experience, of course, was a major determinant in the thinking of Revlon President Charles Revson.

Bergmann joined WABD, New York, the DuMont key station, as a salesman in 1947; worked up to become managing director of the DuMont network and its three o&o stations.

But he's an all-around ad specialist as well as a tv pro, having been v.p. and member of the marketing plans board at McCann-Erickson. He's been president of Parkson since 1957.

There he gained toiletry and cosmetics experience (Pharmaceuticals, J. B. Williams), with 90% of the billings in net tv. One of his successes: *Twenty One*, the Pharmaceuticals show which matched the success of Revlon's *\$64,000 Challenge* and *Question* programs.

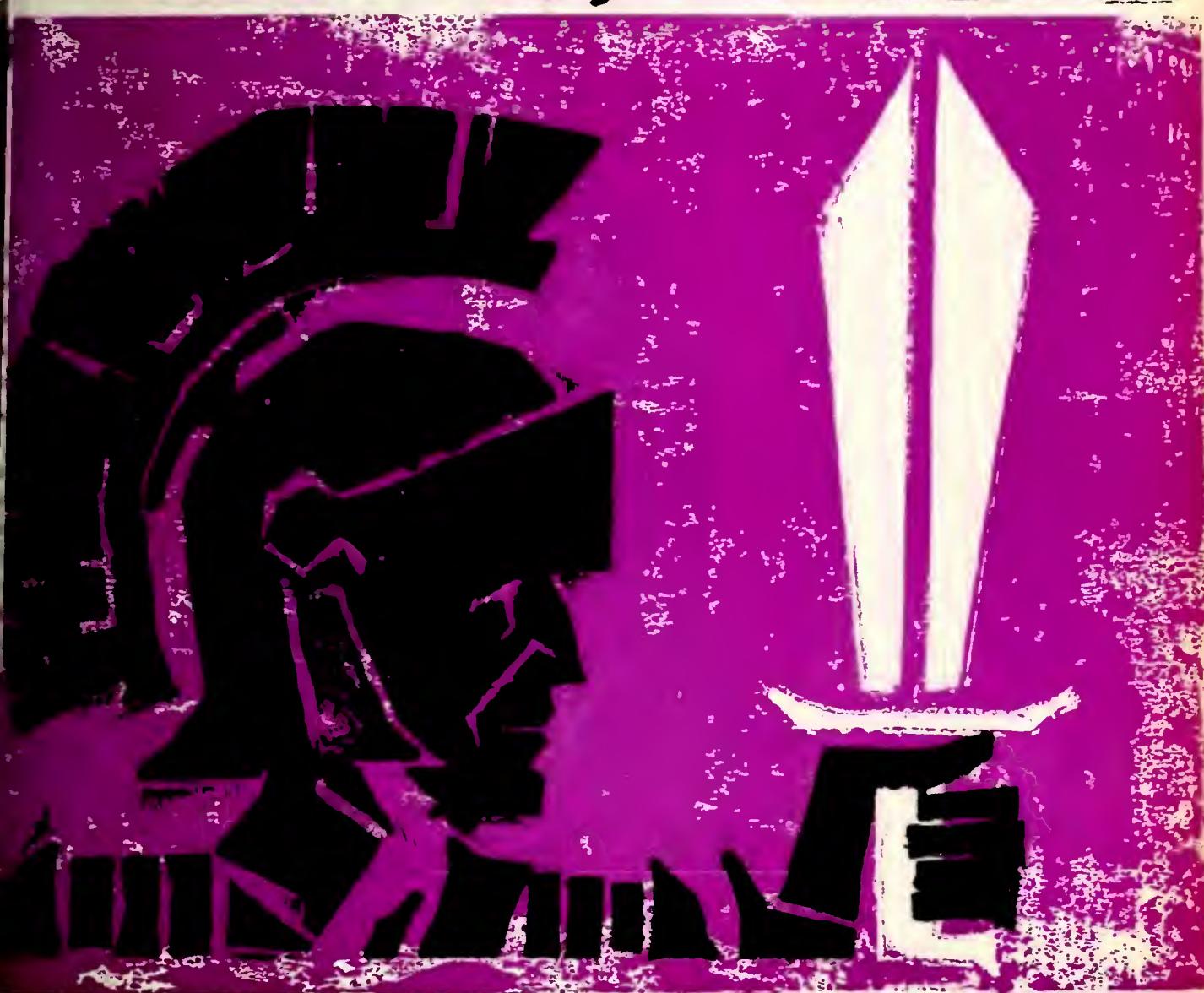
Mr. Bergmann's appraisal of tv today seems to point toward exclusive program sponsorship for Revlon. He has "lots of ideas about what's going on in tv today," and he "deplores the magazine concept or spot carrier concept that is almost blanketing the medium. They remove from the advertiser the valuable basic pluses over and above the inherent selling ability of the medium. A lot of spots in a lot of different shows lose the most potent factor—the image-making or gratitude factor—identification of the product or the company name with the program property. The more the industry goes in this direction, the less effective the broadcaster makes the medium."

Mr. Bergmann is active in industry as well as civic affairs. A past board member of the NAB, he's now on the boards of the Radio-Tv Executives Society and the Academy of Tv Arts and Sciences.



Theodore G. Bergmann

# CAME, I SAW



# CONQUERED

Egypt, Caesar went to Syria and Pontus, and in quick order, routed Pharnaces II, sending back his famous message. Balaban Stations haven't taken to wearing the victor's laurel wreath around their ears, but it's a fact Balaban advertisers are conquering their markets. Balaban directs their messages, Caesar's, straight to the point . . . the selling point. Balaban programming, stimulating personalities and go-and-go appeal gets listeners and keeps listeners — keeps 'em listening and keeps 'em buying! Let Balaban Stations carry your message, straight to the buyer. Balaban Stations — couriers par excellence!

**THE BALABAN STATIONS** in tempo with the times • John F. Box, Jr., Managing Director  
K-ST. LOUIS WRIT-MILWAUKEE / KBOX-DALLAS

Chicago's  
most  
popular  
after  
dinner  
host...





**Largest share:**  
WNBQ wins Chicago's  
biggest nighttime  
audience share—  
an average of 31.7%  
per quarter-hour,  
6 pm to midnight,  
Monday through Friday.

**Most adults:**  
And it's the audience  
you want most to  
talk to—88% adult!

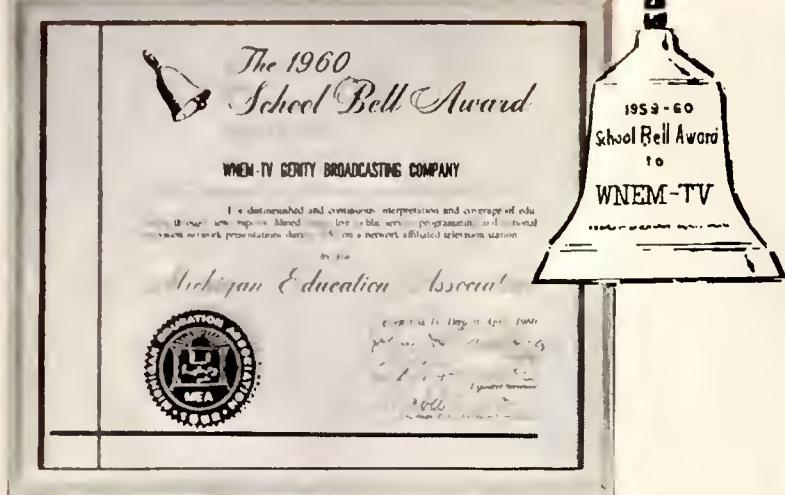
**Biggest buying power:**  
The biggest share  
of audience and  
the most adults among  
all Chicago stations,  
means the greatest  
purchasing power.  
For the power to  
sell in Chicago, use ...

**WNBQ**

NBC Owned • Channel 5 in Chicago  
Sold by NBC Spot Sales 

Source: NSI May 1960 & NSI April-May 1960

a signal HONOR...



The Michigan Education Association, at their 1960 representative assembly, cited WNEM-TV "FOR DISTINGUISHED INTERPRETATION AND COVERAGE OF EDUCATION THROUGH NEWS REPORTS, FILMED SERIES, LIVE PUBLIC SERVICE PROGRAMMING AND NATIONAL NETWORK PRESENTATIONS DURING 1959."

channel 5 WNEM-TV  
the first TV station to ever  
win this AWARD!

. . . another in a long line of distinguished awards and honors bestowed upon WNEM-TV, Eastern Michigan's FIRST VHF STATION.

"This 1959 School Bell Award was received with deep gratitude and appreciation. Please join me in sharing this signal honor, and rest assured that WNEM-TV will always strive to measure up to its responsibilities to our many associates."

Most Sincerely,  
James Gerity, Jr.,  
President  
Gerity Broadcasting Corp.



**WNEM-TV**

serving  
FLINT • SAGINAW • BAY CITY



NBC



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# Hard-boiled rating service

Let's face it: The toughest rating service of all is determined by the sponsor's pen; he either signs a renewal or he doesn't. And, by this standard especially, we shine with a gem-like brilliance. For example, Esso Standard has sponsored our 11 P.M.

news for five years without an interruption. Sealy Mattress has sponsored the 11:10 P.M. weather show for eight years. Ratings like these from top national advertisers pay off — for our clients and for us — against any competition.



Represented by



## WJAR-TV

CHANNEL 10,  
PROVIDENCE, R. I.

Concentrate in

# JACKSON, MISS.

**Did you know?**

**Over 233,000  
TV Homes**

★ ★ ★

**A Billion Dollars  
in Retail Sales**

★ ★ ★

**All in the  
JACKSON  
TV Market  
Area**

**WJTV  
CHANNEL 12  
KATZ**

**WLBT  
CHANNEL 3  
HOLLINGBERY**

by John E. McMillin

## Commercial commentary

### **Hey, getcha co' beer**

"Holy cow!" shouted Phil Rizzuto. Roger Maris had uncoiled that cream-smooth swing and the ball was going, going, gone on a flat trajectory into the upper right field stands of Yankee Stadium.

"Holy cow!" said Rizzuto again. "Say, did you see that?" And suddenly, as Phil burbled on and Maris went tearing around the bases in a burst of triumphant modesty, I got to thinking about my father, Ralph E. McMillin who, 47 years ago this summer, was sports editor of the *Boston Herald*.

Sitting in the pressbox high above Fenway Park he pounded out back there in 1913, exactly the same kind of tribute:

*"Zowie! Police! Say, did he hit that ball?  
Well take it from me he did:  
He's the guy with the eye that they never get by.  
The little ol' murderin' kid."*

That's the kind of language I was weaned on. And I know I have a built-in family prejudice in favor of baseball and the work of such ace sportcasters as Rizzuto, Mel Allen, and Red Barber.

But even admitting this inherited bias, I'd like to suggest that the season-long telecasts of the Yankee games are the greatest single tv treat we have in the New York area, and an almost perfect example of enlightened tv sponsorship.

If there are other advertisers in America who are doing a better selling job in a friendlier way than Winston, Camel, and especially Ballantine beer, I'd like to know who they are.

### **Li-ve-ly golden, crys-tal-ly clear**

For the R. J. Reynolds brands, of course, the commercials on the Yankees' home-and-away games represent a relatively minor part of huge, year-round advertising campaigns. And, as I've said before, Winston (and Camel too) always sell good, like a cigarette should.

But the Ballantine effort seems to me even more remarkable. For the Newark firm is competing in one of the country's best advertised industries and is batting close to 1,000 in a very tough league.

According to the judges in the First American Tv Commercials Festival last May, three different product categories lead all others in today's creative selling.

We found more top commercials for autos, prepared food mixes and beers than for any other classifications.

And of these groups, beer is certainly the most surprising.

With automobiles, there are dozens of style, model, and accessory features that can be shown photogenically in a tv spot.

With prepared food mixes (cakes, muffins, instant potatoes, instant onions, instant coffees, etc.), there are strong elements of nov-

(Please turn to page 14)



# "THE JIM BACKUS SHOW - HOT OFF THE WIRE"

## Wire press service—or madhouse?

No one knows for sure. But this is certain. "The Jim Backus Show—Hot Off The Wire" will be one of the funniest, zaniest shows ever seen on television.

Jim Backus plays John Michael O'Toole, last of the free-wheeling journalists. As sole proprietor and editor of Worldwide Press Service, O'Toole lives only to "scoop" the major

press associations. And that's the root of the fun in this new comedy series.

Supporting cast includes Nita Talbot, who has a long string of Broadway, television and movie credits. She aids and abets the high-jinks as O'Toole's Girl Friday. Ray Singer and Dick Chevillat, who have written for most of television's top comedy series are producing "The Jim Backus Show."

NBC TELEVISION FILMS, A DIVISION OF  
CALIFORNIA NATIONAL PRODUCTIONS

CNP



**FOREIGN NEWS ANALYST—**  
O'Toole stays abreast of the news from the four corners of the globe ... via radio. But John Michael O'Toole will start a war if necessary to create a front page story.

**FASHION EDITOR — O'Toole**  
doesn't know a peignoir from a penguin. But if he needs fashion news he'll get it. If necessary, his men will write an "exclusive," then go out and make the news happen.

**SPORTS EDITOR — O'Toole**  
makes it a habit to get all the sports news first-hand ... from bookies, and tipsters. Actually, O'Toole's favorite sport is scooping the major press associations on hot news.

# YOU KCAN'T KCOVER TEXAS without

## KCEN-TV

5 & 10



5 & 10!

OUR PLANS FOR TOP RATED  
NETS IN CLASS B, C AND D  
DELIVER VIEWERS AT  
A COST PER THOUSAND.



CHANNEL

KCEN-TV

Three Way



city and how-to instructions that make the tv job comparatively easy.

But beer is a product that causes copywriters to cringe.

The differences between beers are non-demonstrable (at least on TV). The sales arguments and copy platforms permissible in a beer campaign are as ephemeral as the foam on a Third Avenue Stein.

Yet somehow, by some creative miracle, we have more fine beer advertising—Budweiser, Schlitz, Coor's, Piel's, Carling, Stroh's, Busch, Bavarian, Schaeffer and many many others—than we have for almost any single product you can name.

And for all-round advertising excellence—for its program gift of Yankee baseball and its "live-ly golden, crys-tally clear" commercials, my own vote goes to the Ballantine campaign.

### The sale with brewer's gold

Baseball and Ballantine are now in their 14th year in New York and let no one underestimate the value of this long association.

Charles Liebman, president of Liebman Breweries, and the originator of the "Miss Rheingold" contests, once told me this about beer advertising, "With a frequent-purchase item that has no novelty features you can't hope to get by with straight, hard-sell product announcements. You've got to give people something—entertainment or programming."

Ballantine, with its superlatively handled Yankee broadcasts, has been giving the public something very special. And undoubtedly it has been cashing in on what Leo Burnett calls the "glacial power of friendly familiarity."

But it would be a mistake to think that mere gratitude for the televised exploits of Messrs. Mantle, Maris, Berra, Ford, and Stengel has made Ballantine the "largest selling beer in the East."

Equally important and much more significant to advertising men is the masterful way in which Ballantine, with its agency William Esty, has built up its structures of tv commercial selling.

One of the keynotes of the Ballantine approach is variety, or as they call it, "freshness of exposure"—a mercifully pleasant change of pace and treatment which keeps a viewer from getting bored, irritated, and sore, as you do with the pounding copy repetitions.

For its baseball broadcasts Ballantine uses nine different types of commercials, over 30 different announcements in a season.

They range from the gay and humorous "Three Ring Pete" cartoons down to straight live sales pitches delivered by Mel Allen. They include two different puppet campaigns, a "Lighter Side of Sports" series, a "Paul Hahn," a "Peter Crisp" series, and numerous still life product treatments. And new commercials for each series are being fed into the Ballantine pool every month.

Holding them all firmly together are the well-known Ballantine trade marks, the "Three Ring Sign," the "Hey, getcha co' beer" call, and the bouncy "ic-e-ly light, pre-ci-se-ly right" jingle.

There's no mistaking the copy and sales points which Ballantine is making. Like all smart advertisers, they concentrate on a few simple sales themes, and stay on target.

But within the framework of a carefully planned copy approach, they show a bright gay friendly creativity and originality which any adman could be proud of.

This is my idea of sound, enlightened advertising practice. To borrow Ballantine slogan, it's a "sale with Brewers Gold."

# QUALITY TELEVISION\*

## SELLS

## RICH, RICH

## SOUTHERN NEW ENGLAND



QUALITY IN THE GUNSMITH'S CRAFT IS REPRESENTED BY THESE MATCHED DERINGERS, MANUFACTURED BY COLT'S OF HARTFORD, A PROUD NAME SINCE 1836.

IN RICH, RICH SOUTHERN NEW ENGLAND, QUALITY IN TELEVISION IS THE HALLMARK OF WTIC-TV.

OH YES, WTIC-TV PROGRAMS ARE HIGHEST RATED TOO.

**WTIC-TV 3** HARTFORD, CONNECTICUT

\*ASK YOUR HARRINGTON, RIGTER & PARSONS MAN

how does a tattoo



concern you ?



Two ways.

First—it's a perfect illustration of what a great campaign can do. Second—it proves that the advertiser who believes in advertising ends up a power in his industry.

So—how does this concern a broadcaster?

So—it works the same way here.

Every station that sells advertising—and has equal faith in buying it as well—always winds up with a bigger share of spot in its market.

Think it over.

And don't eliminate the "tattoo".

We respectfully suggest you find the "tattoo" that suits your station image best—then call SPONSOR.

SPONSOR reaches practically everyone involved in the purchase of time—of course. But there's a special segment it reaches best. We call it "the influential 2000" because this "influential 2000" actually purchases better than 95% of all national radio and TV spot. SPONSOR has a greater penetration of influence within this group than any other book in the broadcast field.

That's our sales "tattoo"—substantiated by every independent survey made.

► **SPONSOR**

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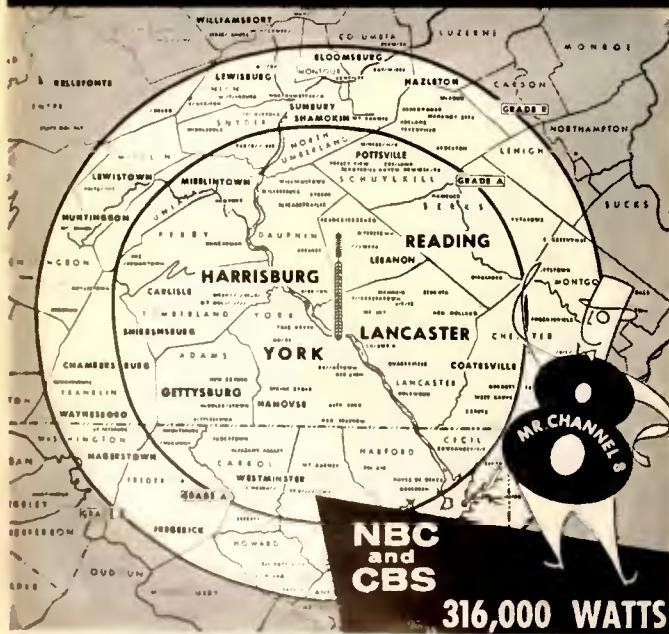
40 East 49th St. MU 8-2772 New York 17

*Everywhere people are saying . . .*

**Lancaster-Harrisburg-York**  
is one TV market when  
you use WGAL-TV



**MULTI-CITY TV MARKET**



# WGAL-TV

is favored by viewers in Lancaster-Harrisburg-York, plus Gettysburg, Hanover, Lebanon, Chambersburg, Lewistown, Carlisle, Shamokin, Waynesboro, and many other communities. Profit-proved for advertisers, this multi-city market is important to your selling plans.

**WGAL-TV**  
*Channel 8*  
Lancaster, Pa.  
NBC and CBS

STEINMAN STATION  
Clair McCollough, Pres.

Representative: The MEEKER Company, Inc. New York • Chicago • Los Angeles • San Francisco

# SPONSOR-SCOPE

18 JULY 1960  
Copyright 1960  
SPONSOR  
PUBLICATIONS INC.

There's lots of open time right now but tv stations, especially in the major markets, appear to be holding firm to the 30-day confirmation rule for fall business.

In other words, all that national spot accounts with September or early October starting dates are getting are tentative acceptances—for what they're worth—and assurances they'll be hearing of confirmations around 15 August.

Among the major accounts in the market for early fall start is Vick's. Morse's media director, Orrin Christy, Jr., who's been on the road talking to stations about Vick schedules, admitted this week that he's been finding it tough to get confirmations.

What this tightening of the 30-day confirmation bit may indicate is that the stations anticipate the tightest market for spots in several years. Particularly in view of the fact there'll be heaps of election money starting early September.

## A. C. Nielsen will be playing two sides of the media street soon.

It's planning to launch a syndicated service which will produce what it terms a cross-media analysis of tv and magazine audiences.

On the magazine side it will deal with total readership, unduplicated readership and various market and home characteristics. It will also deliver tabs showing what the audience would be in certain variations of exclusively magazine or inter magazine-tv mixes. Subscription fee being asked of the big agencies: \$12,000 a year.

## Know what a large percentage of calls reps have been getting lately from their radio stations pertain to?

It's this: what should they do about accepting at the local rate a schedule on a national product which was being offered them through, as it might be, a distributor, jobber or somebody traveling for a national advertiser or agency?

Obvious reason for the phone call flurry: that tee-off to reps by Ayer's Leslie Farnath about seeing that the stations gave all national products equal rate treatment.

The key response of the reps to those calls: it depends on how hungry the other stations in the market are for business; if too hungry, you'd better snap it up.

## Don't be surprised if for the first six months of this year national spot tv shows a higher gross than network tv in gross time sales.

At the rate they're going spot should edge through with at least \$10 million better than network.

Of course, there's no comparing the actual expenditures made in the two media. First, the ratio spent on talent in network is many times that of spot; secondly, there's a big difference in discounts prevailing in spot.

## B&W's latest progeny, Kentucky Kings, is on the prowl for nighttime tv ID's via Bates, with September as the starting time.

Among the other spot tv quests for the past week: P&G's Lilt (Grey), nighttime minutes; Revlon's High & Dry (Grey) day and night minutes, starting the end of July and running six-eight weeks at the rate of five-10 a week.

## Talk about innovations in supermarkets, one has just opened in Rockland, Mass., that offers wall-to-wall carpeting.

The carpeting, however, is limited to the gourmet department.

## SPONSOR-SCOPE *continued*

Prime-time shows principally appealing to kids appear to have become a draw on the market for the tv networks.

Note in this regard that such hard names as Disney, Shirley Temple and Bugs Bunny still are unsold.

What the networks, as the trade sees it, are up against:

1) The base for the kid-seeking type of advertiser with the kind of money that network requires is pretty narrow.

2) Rating obtainable in prime time may be good but the cost-per-1000 for the kid potential is far out of line with what can be had from buying into kid shows selectively.

Meanwhile, though, the demand for spot availabilities in and around kid shows has begun to run so high that reps expect tv stations to create new repositories for such business.

This would be mainly to take care of the pre-Christmas trade.

The added programing: **5:5:30 Saturdays and Sundays.**

International Latex is scouting around for a film barter deal with which to replace the one it made in July 1956 with C&C Tv Corp. involving the RKO library.

Some of those C&C contracts are expiring this year, while others have until July 1960 to go.

Reported last week: Latex was in process of negotiating a barter proposition that entailed around \$4 million.

Worth noting is the latest premium twist in the cereal field: a story book which starts around the sides of the box and continues in a folder encased in the package.

Innovator: General Mills' Twinkles.

In other words, now that the boxtop giveaway by agreement of the manufacturers is out, the trend is to develop cartoon-story characters stemming from the brand itself.

Chalk up DuPont as one of the most shrewdly and successfully nursed accounts in the highways and byways of tv by an agency.

Within the space of a few years BBDO has maneuvered this chemical giant into the position where its expenditures for tv are not far from \$12 million a year.

Its network commitments alone are now about \$11.5 million, what with the Show of the Month, the June Allyson show and its 48 commercial minutes to be devoted this fall-winter for the promotion of the anti-freeze and auto-cleanser lines.

There are also the periodic spot campaigns for the textile division.

The watch industry isn't giving network tv the money play it did the 1959 fall conspicuously among the missing will be Bulova.

For the Christmas buying season last year Bulova spent about \$2.6 million for an alternate week show and fourth quarter participations in Today.

Here's what the timepiece industry's commitment picture in network tv looks like the 1960-61 season:

COMPANY	VEHICLES	TIME-TALENT COSTS
Westclox	Regular series	\$2,700,000
U.S. Time (Timex)	Specials	1,250,000
Elgin	Participation, special	850,000
Longine Wittnauer	Specials	550,000
Benrus	Special	300,000
<b>Total</b>		<b>\$5,450,000</b>

## SPONSOR-SCOPE *continued*

There's no question now about the spread of the alternate half-hour and participations taking their heavy toll on the singly sponsored program.

The number of regularly sponsored nighttime tv network programs with but one advertiser will be down to an all-time low of 25 come the fall. And that against an all-time high of 109 commercial prime-timers.

A comparison of the singly sponsored program tallies over the past three falls:

NETWORK	1960	1959	1958
ABC TV	7	10	8
CBS TV	9	17	13
NBC TV	9	9	11
<b>Total</b>	<b>25</b>	<b>36</b>	<b>32</b>

**CBS TV's daytime sector proudly pointed out last week that in face of stiff price competition it's just garnered a mess of business.**

Cited as cases in point: **R. T. French**, two quarter-hours a week and additional quarter-hours from **Armstrong, J. B. Williams, Corn Products** and **Lever** (Lipton's Tea).

For an interesting contrast of what they're asking these days at the tv networks for **commercial minutes on untried nighttime programs**:

**Aquanauts** (CBS), \$18,000; **Hong Kong** (ABC), \$28,000 and the **Western** (NBC), \$21,000.

**Daytime network tv billings fell off another notch in May.**

How the gross billings stacked up by network for that month and the first four months of 1960, as reported by LNA-BAR via Tvb:

NETWORK	MAY 1960	MARGIN VS. 1959	JAN.-MAY	MARGIN VS. 1959
ABC TV	\$2,833,000	+43.2%	\$14,773,000	+9.5%
CBS TV	7,174,000	- 5.3%	38,105,000	-4.3%
NBC TV	5,823,000	-13.9%	31,588,000	-6.6%
<b>Total</b>	<b>\$15,830,000</b>	<b>- 3.8%</b>	<b>\$84,466,000</b>	<b>-3.0%</b>

**What agency research people deem the most significant innovation in daytime network tv: the flexibility of the commercial announcement scattering operation.**

The core of their observation: this technique of hitting all points of the week's schedule via minutes and crossplugs is something the multi-product advertiser has always wanted and not found available.

A curious angle of this concept: the ability to achieve a high level of reach and frequency is such as to possibly preclude the advertiser from appearing on the anchor show.

Even for the **small advertiser**, say the researchers, it's been a tremendous novelty.

(For what new use techniques portent for daytime tv see 4 July SPONSOR, page 29.)

**Raymond Spector has the Hazel Bishop account back on his hands: Donahue & Coe quietly resigned it after less than five months.**

The cosmetic's last involvement with air media was in a couple things on CBS TV.

## SPONSOR-SCOPE *continued*

Cynosure of the giant agencies is Ogilvy, Benson & Mather and their particular point of interest is this: how deft will OBM be in digesting the mammoth Shell Oil account with all its complex local factors?

Media-wise Shell's predominantly local and OBM starts off faced with a mountain of paperwork, that is, renegotiating time, program and space commitments.

It also happens to be one of those accounts where the regional and district people exercise heavy control over planning, budgets and media strategy.

OBM hasn't indicated whether it'll absorb some of the people who serviced the account at JWT, nor was it ready last week to tell how it will staff up to handle the account.

Incidentally, it took McCann-Erickson two years to digest the Coca-Cola account.

Just to bring you up-to-date on some of the latest factual facets of tv:

- The average home watches tv 45 hours a week, which is better than the time devoted to the normal 40-hour work week.
- Evening watching per week averages 24 hours per home—only a minute less than the peak year of 1958.
- The morning average is 6 hours and 16 minutes a week and in the afternoon it's 10 hours and 33 minutes.

(For the latest statistics on this medium and radio see Air Media Basics, scheduled for inclusion with the 1 August SPONSOR.)

Spot tv's new business developers aren't calling quits just because the Detroit automotives have gone high-wide-and-handsome for network tv this fall.

Carriers of the spot message for at least two of the major reps last week made the rounds of the GM agencies, filling them in on the latest facts and arguments.

Admitted the missionaries: we've still got a hard row to hoe before Detroit becomes aware of the right media balance and mix in these 1960's.

Don't think though that these sales development people in tv rep firms aren't doing something resourceful about getting a bigger share of automotive money this fall.

Several have already lined up dates for early July at which they'll pitch something different in getting maximum mileage out of spot via actual local devices.

One of them has a local personality angle which he figures will appeal strongly to the smaller companies because it will have the effect of "making \$3,000 look like \$6,000."

Fearsome that the thing might be symptomatic, JWT's making a strenuous effort to dissuade WJAR-TV, Providence, (a two-station market) from putting the Tennessee Ernie Show (Ford) on delay and replacing it with the Untouchables live this fall.

WJAR-TV's supposed reason: Groucho Marx who follows Ernie is unsponsored.

JWT may raise this point: can NBC be considered as having a valid contract for the Ernie Ford Show if it can't deliver the stations live the program's been accustomed to.

Bates reports that Continental Baking, which spent around \$7 million for spot tv in 1959, has no plans for the fall firmed up.

However, there have been signs that it's thinking of announcements. Also, nothing is expected to come out of that query it made about local events programming.

For other news coverage in this issue, see Newsmaker of the Week, page 6; Spot Buys, page 46; News and Idea Wrap-Up, page 60; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 67; and Film-Scope, page 56.



## IT'S A THIRD PARTY LANDSLIDE

...In the Land of Milk and ~~Honey~~<sup>M</sup>

AND WHY NOT! LOOK AT OUR PLATFORM

1. Channel 2 for those extra counties.
2. CBS for the best in Public Service.
3. 400,000 TV homes for greener pastures.

In the Land of Milk and ~~Honey~~<sup>M</sup>!

**WBAY-TV**   
GREEN BAY, WISCONSIN

HAYDN R. EVANS, General Manager • Represented by THE KATZ AGENCY



**BRAND-NEW:**

Out of the thousands of  
**SATURDAY EVENING POST**  
stories read and loved by millions  
of Americans, **ITC** now proudly  
brings to television first run,  
for the first time, the

# "BEST OF THE POST"



Pat O'Brien  
... hard-hitting  
action



June Lockhart  
... tender  
romance

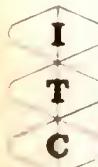


Everett Sloane  
... Western  
adventure



Charles Coburn  
... tongue-in-cheek  
farce

Pulitzer Prize-winning  
authors like MacKinlay Kantor,  
Conrad Richter, Stephen Vincent  
Benet . . . and many others.



**INDEPENDENT  
TELEVISION  
CORPORATION**

488 Madison Avenue • N.Y. 22 • PL 6-2100

## **Reps at work**

**Tom Carroll**, v.p., Radio-Tv Representatives, New York, laments the "negative selling" he sees practiced by many spot radio salesmen. "By negative selling I mean attacking the competition in the market. Usually this is done in the mistaken belief that the salesman then enhances his own chance of selling his properties. This type of selling does no good for anyone. Actually it seriously undermines the whole concept of spot radio as a top flight sales tool, and leads to confusion in the mind of the timebuyer. I have actually heard buyers say after listening to various reps knocking each other's stations that they wonder if they should recommend spot radio at all. At Radio-Tv Reps salesmen are instructed to sell positively on each of the stations in our markets.



We sell our radio stations and couldn't care less about the competition. We prefer not even to mention any other station's call letters. If each rep concentrates on doing a creative selling job for his own stations, the buyer can decide by comparing the strong features instead of weaknesses. Lets keep competition constructive."

**Ed Dillon**, Television Advertising Representatives, Inc., New York, urges reps to tie their presentations of spot television to the client's specific problems in dealing with agencies and advertisers. "The upcoming fall and winter may well be the biggest spot season in the history of television, but it won't happen automatically. Record ex-

penditures for spot tv must come not only from current users, but from non-users and light users, who—I believe—have shown an increasing interest in the medium and a growing awareness of its selling power." In working with advertisers Ed believes that a rep must be careful to base his presentation on a knowledge of the entire product category as well as the advertiser's specific marketing needs.

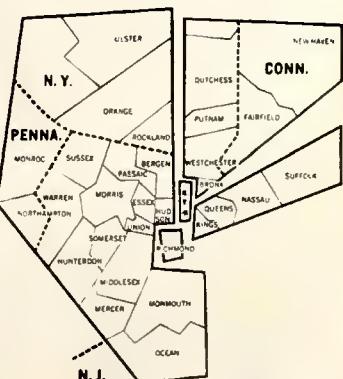
"Station men ought to be doing the same in their market. We must intensify our two-pronged effort, both nationally and locally, to convert more non-users and light users to regular customers for spot. While reps work at the national level, stations should educate the local broker. The best way to get maximum market support is by teamwork between rep and station."





# WHETHER

YOU WEATHER THE STORM IN AMERICA'S LARGEST AND MOST COMPETITIVE MARKET DEPENDS TO A LARGE EXTENT ON HOW WELL YOU'RE COVERED. AND WHETHER YOU COUNT COVERAGE BY NOSES OR COUNTIES, IF YOU'RE COUNTING ON COMPLETE COVERAGE IN THE NEW YORK AREA YOU NEED WPAT... METROPOLITAN NEW YORK'S REIGNING GOOD MUSIC STATION. WPAT AND WPAT-FM, NOW BROADCASTING FROM OUR NEW FM TRANSMITTER SITE ATOP THE CHRYSLER TOWER, GIVES YOUR PRODUCT COMBINED COVERAGE OF 31 COUNTIES IN NEW YORK, NEW JERSEY, PENNSYLVANIA AND CONNECTICUT... AN AREA WHERE MORE THAN 17,000,000 PEOPLE LIVE, WORK AND BUY IN MORE THAN 5,000,000 RADIO HOMES. THEY DON'T ALL LISTEN TO WPAT BUT MORE OF THEM DO THAN YOUR COMMERCIAL MESSAGE CAN AFFORD TO MISS. WE'RE MEDIA MEN, NOT METEOROLOGISTS BUT WE'LL HAZARD A FORECAST: YOUR SALES OUTLOOK WILL BRIGHTEN THE MOMENT YOU BEGIN ADVERTISING ON



# RADIO STATION WPAT



## 49th and Madison

### Fm forge-ahead

I was much impressed with the fm round-up story—"Why Fm Is Picking Up Speed," in your 30 April issue, and we have ordered extra copies for use of our sales staff.

The faith that many advertisers and agencies have in the selling power of this medium is reflected in their familiarity with and enthusiasm for your comprehensive fm report. We find fm is picking up speed. Many prospective clients we see are considering fm for the first time, and others are reconsidering it on a national and regional basis rather than only at the local level.

As you know, I have just organized a new subsidiary company—FM Broadcasting System, Inc.—and our national sales staff is now in the process of talking with advertisers and their agencies about the actuality as well as the vast potential of this phase of sound broadcasting.

I think our faith in fm is amply testified to by the organization of this new company, and by the fact that we represent the first national fm network of 49 affiliates.

Sidney J. Wolf  
president  
FM Broadcasting System, Inc.  
Chicago

### Kudos

Glad to see that the light touch hasn't been abandoned in trade reporting, as per example your article on Sacramento Tomato Juice in the 4 July issue.

Seems to me your writer captured just the right flavor and told a most palatable story. I don't mean that I want gags instead of ingredients (media strategy, creative side, merchandising highlights, etc.) but when warranted, a light treatment can get mileage while informing.

While passing out the hosannas.

**TODAY...THE EFFECTIVENESS OF A RADIO STATION IS MEASURED BY THE AMOUNT OF GOODS IT SELLS.** And in Sacramento, KXOA sells more of everything, including tobacco, because it reaches, influences and appeals to more people. The unique KXOA "Sound" coupled with extensive news coverage and promotional activities has made KXOA the station in the prosperous Sacramento Valley. Rated first by Pulse\* and by *Opqr*, KXOA sells more because it reaches and influences more people.

**KXOA—First in Sacramento, California's Capital**

# KXOA

NATIONAL REPRESENTATIVES: DAREN F. McGAVREN CO., INC./SOUTH: CLARKE BROWN CO.  
and with KAGO (formerly KFJI) Klamath Falls, Oregon. Rep. Paul H. Raymer Co.

let me extend one to Herb Levart for some of the best photo work I've seen in any trader. I suppose it's easier to take a beautiful picture of the sun setting behind George Washington Bridge than of a glass of tomato juice, but you wouldn't know it from his truly artistic shots.

Norm Flynn  
*Broadcast Times Sales  
N.Y.C.*

**corrected data**

Data shown in the recent release of ARB estimates of television households (SPONSOR, 20 June), pertaining to St. Louis, Missouri, should be corrected to read: Total Households, 65,900; Television Households, 428,00; Percent with Tv, 92.

Maurice Abrams  
mgr., res. plnnng. & design  
*American Research Bureau, Inc.  
Beltsville, Md.*

**Convention cynicist**

happened to be glancing at the 27 June "Sponsor Speaks" where you talk about the great job the radio and tv nets are going to do covering the political conventions. I hope so. But somehow I think all the publicity that's been devoted to the extent and quality of the coverage may backfire. Thus far there doesn't seem to have been too much effort made to distinguish between developments of significance and hypoed puff. Perhaps the trend will reverse itself. But what kind of sane, analytical reporting may we expect in this souped-up atmosphere? Does anyone suspect that all the glitter and artificial drama will do the advertiser any good?

E. E. Cogan  
*Cogan Associates  
N.Y.C.*

**expectant!**

Glad to read in your 4 July issue that you plan to include an updated "Time-buyers of the U. S." in your Air Media Basics. I know of no other readily available source in trade magazines of this information. Been waiting for your updated version since 1958.

John Falcetta  
*H-R Representatives, Inc.  
N.Y.C.*

## Editorial Leadership:



**DANIEL W. KOPS, President  
WTRY • WAVZ**

Radio has proved itself to be America's most effective advertising medium.

Less recognized, but coming to the fore, is the fact that radio is just as powerful as an editorial medium.

For the highest form of community service is *community leadership*.

American cities today have the most aggravated problems in our history. Radio editorials, serious interest and participation in local affairs can lead the way to their solution.

Working from this philosophy of community responsibility; here are a few of the things achieved by editorializing on WAVZ and WTRY.

Turned a pig farm into a 300 family housing project.

Urged federation of all local fund raising. New records were established in resultant drives.

Redevelopment of downtown business districts and other areas. Now, projects totaling hundreds of millions of dollars are changing the faces of these cities.

Construction of a modern airport terminal.

These results have built a greater awareness of WTRY and WAVZ, bigger audiences and sales.

The conclusion: responsible EDITORIAL LEADERSHIP is radio's job. It is also radio's best way to build respect and sales.

# **WAVZ • WTRY**

**NEW HAVEN, CONN. • ALBANY, SCHENECTADY, TROY, N. Y.**

## **In Roanoke in '60 the Selling Signal is SEVEN . . .**

Roanoke is an ideal test market. Isolated from competing markets. Diversified industry. Self-contained economy. Large population. Many distribution outlets.

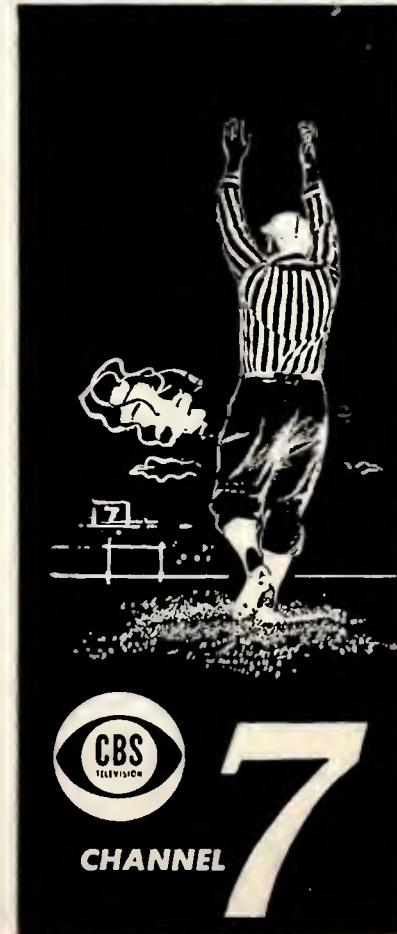
Put Roanoke on your schedule, and don't fumble the ball when buying television. Specify WDBJ-TV . . . serving over 400,000 TV homes of Virginia, N. Carolina and W. Va. in counties having a population of nearly 2,000,000.

Sell like sixty on seven. We'll help you to cross those sales goal lines.

**ASK YOUR PGW COLONEL  
FOR CURRENT AVAILABILITIES**

# **WDBJ-TV**

**Roanoke, Virginia**





# win a transistor radio

## *in celebration of* **WWJ's 40th ANNIVERSARY...**

The World's First Commercial Radio Station—WWJ-The Detroit News—invites all advertisers and personnel of their advertising agencies to participate in celebrating WWJ's 40th Anniversary.

To join the celebration, just match dates with events as listed on this page, and mail the whole page to: 40th ANNIVERSARY, Radio Station WWJ, Detroit 31, Michigan.

Senders of the first 40 correct or most nearly correct answers will each receive a new transistor radio as an Anniversary Remembrance from WWJ.

One entry per person. In case of ties, first postmarked entries will be declared winners. Contest will close at midnight, August 20, 1960. All entrants will be notified of winners by mail.

**Dates and events  
are jumbled. Have  
fun straightening  
them out by writing  
the letter that  
signifies the cor-  
rect date the event  
occurred in the box  
next to the event.**

<input type="checkbox"/> WWJ becomes an original affiliate of NBC <input type="checkbox"/> WWJ broadcasts first play-by-play direct-from-the-scene baseball (Detroit vs. Cleveland) <input type="checkbox"/> WWJ broadcasts first radio newscast of election returns and general news items <input type="checkbox"/> WWJ inaugurates first regularly scheduled religious broadcasts (Easter Sunday from St. Paul's Cathedral, Detroit); services have been broadcast every Sunday since <input type="checkbox"/> WWJ originates first broadcast of a complete symphony concert (Detroit Symphony Orchestra) <input type="checkbox"/> WWJ first goes on the air with regularly scheduled daily programs <input type="checkbox"/> WWJ broadcasts first play-by-play direct-from-the-scene football (Michigan vs. Wisconsin) <input type="checkbox"/> Thomas E. Dewey, "a baritone from Owosso, Michigan" sings over WWJ <input type="checkbox"/> WWJ does first broadcast of national election returns (Harding vs. Cox) <input type="checkbox"/> WWJ makes first "missing person" broadcast; later Detroit Police Department station, WCOP, is founded as result	<i>a. August 20, 1920</i> <i>b. October 25, 1924</i> <i>c. November 15, 1926</i> <i>d. April 19, 1927</i> <i>e. August 31, 1920</i> <i>f. November 2, 1920</i> <i>g. April 16, 1922</i> <i>h. February 10, 1922</i> <i>i. March 15, 1922</i> <i>j. June 9, 1922</i>
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NAME \_\_\_\_\_

COMPANY OR AGENCY \_\_\_\_\_

STREET ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ ZONE \_\_\_\_\_

**WWJ** AM and FM  
**RADIO**

**Detroit's Basic Radio Station**

**NBC Affiliate**

NATIONAL REPRESENTATIVES: PETERS, GRIFFIN, WOODWARD, INC.  
OWNED AND OPERATED BY THE DETROIT NEWS

## 'V CLIENTS AT THE DEMOCRATIC CONVENTION



THE CBS SETUP at the Democratic Convention in Los Angeles. Westinghouse commercials were delivered live from studio at lower left of cutout

# HOW THEY SOLD AT THE CONVENTION

**Here's an at-setside report on commercials at the Democratic Convention in Los Angeles, and how 13 network sponsors fared**

by JOHN E. McMILLIN

**A**t 8:11 p.m. E.D.T. on the evening of 11 July just three minutes before Paul Butler succeeded in opening the 33rd Convention of the Democratic Party, ABC interrupted its tv coverage of the proceedings for a special announcement:

"See prehistoric monsters locked in mortal combat!" shrieked a frantic, frenzied voice. "Cross the Graveyard of the Doomed!"

These Cassandra-toned greetings were not, as you might have expected, a bitter, mordant political commentary and prophecy of things to come.

They were merely part of a lurid trailer for the 20th Century Fox production of the *Lost World*, a trailer, incidentally, which featured a couple of the most sheepish-looking papier-mache dinosaurs that Conan Doyle ever dreamed of.

To me, this was the advertising highspot of the

entire Convention. Between them the three networks had managed to pick up 13 sponsors for the Los Angeles shenanigans, ranging from Bufferin and Belair Cigarettes to Avco's solemn explanation of the tongue-twisting science of "magnetohydrodynamics."

But I kept thinking of "prehistoric monsters locked in mortal combat" as I watched the heavy-jowled, cigar crunching faces on the floor of the

## BETTY: FIRST LADY FOR THIRD TIME



BETTY FURNESS was star Westinghouse sales gal at Conventions of 1952, 1956, as well as at the Los Angeles arena in 1960

Sports Arena. And there were many times when it looked all too like the "Graveyard of the Doomed."

For sheer advertising weight, of course, and perhaps for the variety and complexity of its tv commercial treatments, the honors went again to Westinghouse.

Unlike NBC which had eight tab-paying customers, and ABC which had four, CBS had sold its entire coverage to the Pittsburgh electrical giant and Betty Furness & Co. were all over the place as they had been in 1952 and 1956.

I watched Betty and her daughter in a number of Westinghouse chores but to get a panorama of convention advertising I found myself switching nervously from one network channel to the other.

Not that it made a great deal of difference in picture coverage. Mayor Poulson of Los Angeles looked the same on NBC, ABC and CBS and considerably less jaunty than in his Khrushchev set-to last year.

I did find, however, that the Huntley-Brinkley comments on NBC were considerably more witty and pungent than the anchor work of Walter Cronkite and John Daly on the other networks, and maybe this will be reflected in the ratings.

As to the tv commercials at Los Angeles, there were some startling differences and perhaps it may be possible to draw a few advertising lessons and conclusions.

First of all, how appropriate is it to have "sponsored conventions"? Does a schedule of minutes, 20's and 10's detract from the solemnity of the occasion?

From Cardinal McIntyre who delivered the invocation to Senator Frank Church, the Boy Orator of the Snake River who gave the keynote address, every speaker stressed the "What does all this portend for America?" note.

You might expect that a pounding plea to buy Goodrich H. T. Silver-town tires—"only \$11.95 and up," or to "enroll as a salesman for 'World Book Encyclopedias'" might intrude on such sober patriotism.

But strangely enough it didn't seem to, at least to me. One reason, of course, is that all of us who are regular tv viewers have come to accept

commercial interruptions as a conventional part of the game.

To our perhaps jaded eyes it seemed no more improbable to follow Paul Butler's swan song speech as Chairman of the Democratic National Committee with a plug for Westinghouse transistor radios, than to follow the mad scene in Hamlet with a commercial for a headache remedy.

We're toughened to it, and it doesn't seem to matter.

I'll admit, though, that I was a little startled by what happened when Governor Pat Brown of California was giving his Golden State welcoming address.

The cameras framed Brown on the podium (according to David Brinkley the Democrats scorn to call it a rostrum), and suddenly 20th Century Fox, the gay Til Eulenspiegel of all convention sponsors, superimposed a sales message for the John O'Hara movie "From the Terrace" over the Governor's solemn physiognomy.

I got the impression that this was intended to imply that the picture deals with a California-type terrace, or patio-type podium or something.

But in general, the commercial interruptions of Convention proceedings seemed a perfectly normal, natural part of the tv scene.

Undoubtedly the fact the Convention itself is a big, sprawling, formless and rather poorly organized tv show had a lot to do with it.

For months Sig Mickelson of CBS and others have been telling us that this year "the Conventions are going to be built around tv."

Well, maybe so. But to me the circus and hoopla at Los Angeles still seemed more designed to impress the delegates and visitors in the Sports Arena than what Butler called the "hundreds of millions of tv viewers." (Check that with Nielsen or ARB.)

For one reason the speakers, without exception, had that glazed "I'm speaking to a mighty multitude" expression which was great stuff when Bryan brought down the house with his Cross of Gold oratory, but is hardly suitable for the modern "three or four persons in a livingroom" medium of television.

For another, the merciless eyes of the tv cameras kept picking up distractions which hardly contributed

## AVCO: TURNED HANDSPRINGS TO PRODUCE TV SPOTS

*Avco Corporation and Benton & Bowles agency hit supersonic speeds in producing highly technical commercials for Convention. Client made ABC package buy morning of 29 June. With no commercials available, here's diary of action.*

**29 June.** Avco and B&B agree on six basic areas to be covered, set basic commercial pattern. B&B assigns writers, alerts set designer. Avco calls its divisions for films, stills, models.

**30 June.** Avco technicians, films, scientific data arrive in New York. B&B reviews 15 hours of film clips, sends out casting calls.

**1 July.** Rough commercial scripts reviewed. Twenty-nine announcers auditioned. Hugh James approved. Props, models, sets, tape studio ordered.

**2, 3, 4 July (weekend).** Copy written and rewritten. Film clips edited.

**5 July.** B&B submits final scripts. Avco division ad managers called for phone approvals. Clearances rechecked.

**6 July.** Sets brought to Videotape Center. Thirty-six takes of six commercials shot. Avco executives on set give approvals. Film transfers ordered.

**7 July.** B&B account man Dale Strand leaves by jet for Los Angeles with commercials.



**CHECKING ON PRODUCTION** of Avco "Magnetohydrodynamics" spot are (standing) Lew Wechsler, B&B assoc. prgm. dir., Dale Strand, a.e., Dave McAneny, writer, Dick Griffith, Avco

to the solemnity of the event. While Butler and Church engaged in some of their most soaring flights of rhetoric, we got glimpses of guys reading newspapers, guys walking up and down the aisles with large paunches and large cigars, hatchet-faced dames chattering under improbable hats, and the Golden Girl usherettes swirling through the crowd.

And finally, the speeches and a good many of the proceedings (the presentation of the Gideon Bible, the presentation of the South Dakota gavel, etc.) were so incredibly dull and repetitious that I didn't even mind looking at the rather conventional bathing girl commercials which Bown and Williamson dished up for Belair cigarettes.

Of the sponsors whose work I caught, there seemed to be an almost even division between the "let's use our regular spots" school, (Mutual of

Omaha, 20th Century Fox, Goodrich, Bristol-Myers, Brown and Williamson) and the "let's do special ones" advocates (Lipton, *Look*, Avco, Westinghouse). Westinghouse, of course, which went in 100% for originals far outstripped all the rest in number of commercials.

Lipton Tea had Eddie Albert doing live, and largely ad-libbed spots from a Convention setting. His technique was to interview delegates, wives and visitors, and to weave in easy, relaxed plugs for "The pitcher of pleasure, Lipton's Iced Tea."

I thought he did an extremely friendly selling job, and one that was helped by his up-to-the-minute comments, "Well that was quite a speech that Senator Church just gave."

Avco, which put on a nine-day sweat to produce six special commercials on tape (see box) concentrated on institutional copy for some of it more

abstruse projects (I saw a neatly done plug on its missile nosecone research) and used part of its time for a recruiting pitch.

I'm not quite sure of the thinking behind this ("World Book Encyclopedias" were also recruiting like crazy), but then why shouldn't you sell jobs as well as Bufferin and *Look* magazine against a political backdrop?

The big commercial question, of course, was whether the big Westinghouse blanketing of CBS really paid off. Westinghouse was using 60 different commercials for the two Conventions, with roughly 50% going to consumer products like transistors, refrigerators, etc., 25% to electric homes, and 25% to corporate and institutional.

Betty Furness, whose voice has some harsh strident overtones that make me think it must have been especially effective before micro-

## TV SPONSORS AT CONVENTION

ADVERTISER & AGENCY	COMMERCIAL TYPE	PRODUCT
<b>CBS</b> Westinghouse Corp. (KM&G; McC-E; Grey)	Live Special	Corporate, Consumer & Electric Home
<b>ABC</b> Mutual of Omaha (Bozell & Jacobs)	Tape Special	Insurance
Twentieth Century-Fox (Chas. Schlaifer & Co.)	Tape/film	The Lost World & From the Terrace
<b>NBC</b> Avco Manufacturing (B&B)	Tape Special	Institutional
DuPont (BBDO)	Tape Regular	#7 Car Polish
Thomas J. Lipton Co. (SSC&B)	Live Special	Iced Tea
Brown & Wmsn, Tob. (Bates)	Tape Regular	Kentucky Kings & Belair
Cowles Magazines, Inc. (McC-E)	Live/cartoon	Look Magazine
Bristol-Myers (Y&R)	Tape Regular	Bufferin
Field Enterprises, Inc. (Keyes, Madden & Jones)	Film Regular	World Book & Child Craft
B. F. Goodrich Co. (BBDO)	Film Regular	Tires

## Web radio

► Two-network buy designed to fill gaps in spot campaign; tv to be limited

► Westinghouse continuing Convention coverage on CBS for corporate image and sales

Of the four national advertisers who are sponsoring Convention coverage via network radio, The Mennen Co.'s buy is probably the most significant.

The men's toiletries firm, now taking a breather between the Democratic and Republican Conventions, is heavily involved in radio this year in the wake of a recent major switch to the *am* media.

The Mennen purchase includes one-half of ABC and one-quarter of NBC coverage. Other advertisers are Westinghouse Electric Corp. with 100% of CBS time, the S. C. Johnson Co. with another quarter of NBC, and Liggett & Myers Tobacco Co. for Oasis Cigarettes, which has 20% of Mutual's coverage. Network affiliates are selling 50% of the ABC and NBC broadcasts and 80% of MBS time locally, and will retain all revenue accrued from their sales.

Mennen's convention purchase is the second phase of a policy shift inaugurated 1 June when the company and its agency, Warwick & Legler, doubled the radio budget and cut back on television. According to Joseph T. Lawrence, Mennen account executive at W&L, network radio is expected to solve problems of lack of frequency and coverage that have been encountered since adoption of a large spot radio campaign last month.

"We have limited our television for perhaps two seasons," Lawrence reveals, "and have launched the spot radio campaign over 175 stations in the 75 major markets. The Convention buy is intended to kick off a

phones were perfected, did her usual professional job. Her daughter Babbie, an unusually pretty just-out-of-Smith graduate, added brightness to several Westinghouse presentations I saw.

But frankly I didn't think that the Westinghouse commercials themselves were particularly distinguished for originality or creative selling, and a few had some pretty dreadful dialogue. (For instance, Betty discussing a Gold Medallion Home told Babbie that it would be "nice for casual vacation living.")

On the whole, I believe that the

Westinghouse purchase on CBS will have to be judged solely on the basis of a media buy —how many homes, and viewers, for how much?

As to the Convention itself, there were a couple of references which seemed to me to have particular significance to the ad business. One was the swipe which Keynoter Church took at the Administration. "No sooner had the Eisenhower team been installed than Madison Avenue eagerly took charge and a barrage of bland ballyhoo soon filled the land." Nobody loves us admen, do they

# at Los Angeles: Mennen's big switch

such wider pattern and to back up many of our salesmen not helped by television or spot radio."

Mennen thoroughly merchandised his participation in the Los Angeles Convention and salesmen throughout the country will be following through during the G.O.P. conclave next week. W&L expects to reach a very large male audience with the broadcasts, and at relatively low cost. More than 200 NBC outlets and about 312 ABC stations are involved.

Westinghouse, which will sponsor all the CBS coverage on radio and tv, is sold on net radio as a means to achieve its major advertising goals: enhancing its corporate image of public service and selling appliances.

"With no other coverage than network radio's," a Westinghouse spokesman declares, "we feel we've had an effective advertising program from Los Angeles and will have it again from Chicago. We think so much of it," he adds, "that for the first time we have a corporate spokesman for radio only—Melvin Douglas."

Westinghouse has the entire CBS hookup of more than 200 stations to go along with its CBS television sponsorship, and is footing the bill for the third consecutive Convention year. Its agency, Ketchum, MacLeod & Grove, contends that "in the daytime and on summer nights there is nothing to beat network radio's coverage."

The agency's estimate of radio's strength cannot yet be checked with the Los Angeles results, but A. C. Nielsen Co.'s tabulations for the 1956 Conventions plus RAB's latest set count, probably went a long way in selling the network radio packages.

According to Nielsen, 21 million American families listened in on network radio to some part of the last Democratic Convention and 15.6 million to the Republican conclave, which was a day shorter. Daily audiences ranged from 6.5 million to 13 million homes, averaging 10.3 million a day for the Democrats and 8.2 million for the G.O.P. And these figures do not include radio's great summer

plus, out-of-home and car audience.

As a running-mate for television in 1956, the four radio networks attracted 8,810,000 homes which never tuned to tv, extending network television more than 27% and resulting in a combined coverage of 41 million homes, Nielsen reports.

RAB counts almost 160 million working radios, with 40,400,000 auto radios and "millions of new portables, the vast majority ultra-compact transistor sets people carry with them as easily as a pack of cigarettes." The networks all expect that with the addition of so many radios and the out-of-home audience, the 1960 radio listenership will far exceed the 1956 totals.

Network officials contacted by SPON-

SOR also indicate that they feel Los Angeles gave them a terrific chance to prove some points about their medium. Delegations, scattered as far as 15 miles from the Sports Arena, were covered by radio newsmen carrying shortwave gear. Observers noted that when reporters, delegates and demonstrators became crushed together in the wake of a conference or caucus, sound was getting the story while tv occasionally looked like a documentary on sardine packing.

"It was the roughest convention test the news media have ever faced," declares MBS president Robert F. Hurleigh. "For us, however, it was a golden opportunity, a geographic layout perfect for radio."

**ROBERT TROUT**, CBS's dean of political Convention reporters, acts as anchor man during balloting. Mobile reporters covered key delegations in the hall and all over town





**CONSOLIDATING FORCES** to go over last minute details of Coty Keyed-to-you color campaign are (l-r) Coty division product manager Bob Hull; Jane Gruen, fashion director, BBDO; Eugene Judd, advertising director at Coty; Ed Cauley and Bruce Sherman, a.e.'s at BBDO, and Wallace T. Drew, Coty v.p. and marketing director. The campaign introduces four new matching lipstick and nail polish shades

## Coty's new tv and print parlay

- This week Coty kicks off largest promotion ever with tv spot in 50 markets, daytime net tv, color print
- Tv is used to highlight new fashion service, build store traffic; color print shows Coty lipstick spectrum

**T**his week Coty will launch one of the biggest color promotions ever to get the green light in the tint-conscious cosmetic industry.

The No. 3 lipstick company (Revlon is first, Max Factor second) has planned a late summer drive, tying in a spectrum of lipstick and nail polish shades with my lady's fall wardrobe and matched it all to her complexion tone. The theory: take the guesswork out of glamor and make it easy for any woman to become a femme fatale by showing her how to choose the Coty "Keyed-to-you" color that will harmonize with her particular com-

plexion and with her costume as well.

While Coty's king-size promotion points clearly to the use of color print media, the cosmetic firm, long partial to tv, is depending on video for a major role. Print is needed to illustrate the Coty spectrum, including four brand new shades, and graphically present the fashion service which is at the heart of the "Keyed-to-you" push. Tv is being used to give the campaign impetus and reach and provide a do-it-now incentive to female viewers.

Coty has bought minute announcements in approximately 50 markets

and participations in five daytime network features on ABC and NBC (the schedule on a sixth show, *American Bandstand*, doesn't start until after 27 August, the end-date on the "Keyed-to-you" promotion). This represents the biggest network buy for the company that previously placed most of its tv monies in spot.

"Our problem was different in the past," explains Bob Hull, Coty product manager. "Then we were introducing one new lipstick shade at a time. But in this promotion we're introducing four new shades along with a new service. We needed national coverage with high cost efficiency. Daytime net tv proved to be the answer."

Studies prepared for Coty by BBDO point out that in a typical week daytime net tv penetrates into 85% of U.S. tv homes, and in the summer, when average viewing is off by 30%, daytime drops by just 10%. A daytime schedule provides continuity of

message, and hits a heavy viewing female audience with low cost efficiency. To illustrate, Coty has purchased 26-week schedules on *Play Your Hunch* and *Young Dr. Malone* (NBC) and on *Day In Court, Love That Bob* (reruns), and *Who Do You Trust?* (ABC). All these shows have a relatively low cost-per-1,000 homes. In the above order, the figures are \$1.64, \$1.04, \$1.23, \$1.27 and \$1.29. But the true test of cost efficiency is in how effectively these programs hit the Coty target group. The cost-per-1,000 for female viewers between the ages of 13-19 reflects the value of the schedule to the advertiser. These figures, in the same order, \$3.81, \$1.67, \$3.17, \$2.28, and \$2.86. In addition daytime network reach tends to parallel Coty sales potential on a geographic scale.

The basic reason for Coty's buying on two networks is that one complements the next as far as reach and frequency are concerned. But by buying on two nets Coty also increases reach in areas where one net might have a problem in clearing time. The network schedule also assures national coverage in sections of the country where magazines are weak.

A most important aspect of the promotion is department store participation. Over 100 such leading stores

are participating, devoting window display and counter space, and many of them will develop "Keyed-to-you" colors into a storewide theme. Stores have already ordered more than 6,000 dummy lipstick containers and nail polish bottles, and better than 100,000 consumer analysis sheets. These sheets will be used by Coty demonstrators at store cosmetic counters. The demonstrators will analyze a customer's complexion and describe what shades of lipstick and nail polish are right and which fall fashion colors will harmonize with them, and make a notation of all this information on the consumer analysis sheet which is given to the customer. The customer may then carry the sheet with her whenever she intends to shop for cosmetics and always know just what Coty shades to choose.

Print advertising has been most instrumental in obtaining department store cooperation, but Wallace Drew, Coty v.p. and marketing director hastens to point out that "it is rare that a main floor item will dominate an entire store and that few items that get storewide treatment are supported by a national tv campaign."

The majority of spots in this campaign are scheduled on late evening movies and some *Paar*, with additional slots in fringe and prime time. Hull

explains that "we're after three audience types. Primarily we hit housewives with hour network daytime tv schedule, the working girl with evening spots, and the teenager with *Bandstand*, plus national magazines in all categories."

The tv commercial produced specially for this campaign is part live action film, part animation. To create the illusion of a range of color values the commercial opens on a series of changing bars of varying lengths and varying degrees of intensity. The message is a fairly complex one, so that it is stated by the announcer as well as shown on one of the color bars. Once stated, the service theme of the message is illustrated by a model at a Coty display counter and is repeated at the end of the commercial, in a close-up of the display itself. Original, vibrant music aids in creating a non-specific illusion of color.

Coty will be continuing in spot tv for its other products during this campaign for lipstick and nail polish. Company officials report nearly 70% of the year's ad budget is slated for air media. As for the future, tv will play a major role, in which consideration v.p. Drew has said, "We await with great anticipation the full blossoming of color tv."

## COMMERCIAL KEPT SIMPLE TO TELL COMPLEX MESSAGE



ILLUSION OF COLOR created by moving bars gives message impact. Made by MPO, BBDO producer was Chan Buck, writer Dick Hedin

# THE HIGH COST OF AGENCY TV TALENT

- Policy of agency tv chiefs is to 'pay money to protect money' as they clamor for programing pros
- Despite turnover of show control to networks and suppliers, agencies now have costliest tv complex ever

This coming fall, agencies will reach their lowest point in direct control of tv programing, with nine out of every 10 shows concentrated in the production hands of the networks and suppliers. Yet, at the same time, costs of maintaining high-powered agency television pros and the complex tv program structures which they supervise have never been so high.

Is it paradoxical that agencies' tv overhead soars as their immediate

control of tv programing declines? This is what SPONSOR asked advertisers as well as agency executives last week. And this is what they said:

- It costs a lot of money to protect a lot of money, and that's what's involved in network television programing today. As McCann's Terence Clyne, chairman and general manager of the new M-E Productions Division, commented: "We're gambling with someone else's money, and a lot

of it." It takes a real pro to know where to put his program bets.

- The program vehicle has never been more important in the over-all marketing strategy of a blue-chip advertiser. But acceptance and supervision of the show is still the agency's responsibility, even though actual production may be carried on elsewhere.

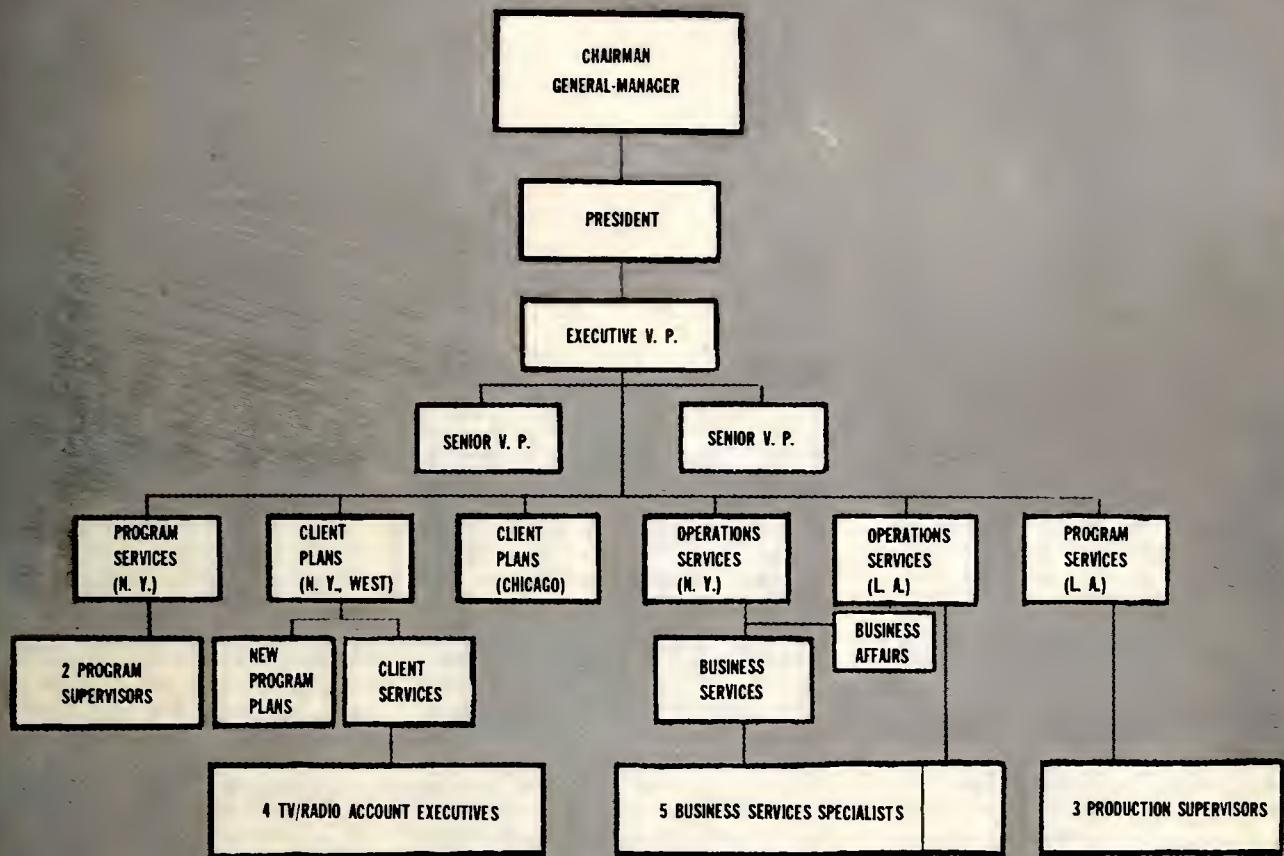
- Competition for audience and for sales is at its roughest. This is why agencies are willing to pay their top tv men anywhere from \$60,000 to \$100,000 . . . and why the more sophisticated advertisers agree with agency management that the money is well spent. Tv department managers, in addition to knowing their immediate tv trade, these days must also be top-level marketing and advertising men. Perhaps more importantly, they must be salesmen.

How do they sell? By backing what is usually a multi-million dollar tv recommendation with a persuasive presentation to the client. Client contact is increasingly important for these top program-production people

**CREATIVE TV PEOPLE** in agencies account for biggest single item in departmental budget. Typical creative plans group at EWRR (l to r): Rollo W. Hunter, v.p. and director of tv/radio; Victor Watson, Jr., producer; Havis Medwick, bus. mgr.; Jack Schwartz, senior tv producer



## McCANN HAS MOST COMPLEX AGENCY TV UNIT



**PACE-SETTER** in tv programing trends is McCann-Erickson's new M-E Productions Div. headed by C. T. (Terry) Clyne as chairman and general manager. He's assisted by some of highest paid tv/radio pros in the business, heads international and McCann-Marshall tv work as well as U.S. in vast complex of specialists. Above organizational chart shows how responsibility sifts from him downward in highly structured hierarchy

because so much of a total manufacturer's ad appropriation goes to television.

The demands for the rounded tv program executive are so great, says Terry Clyne, that his "responsibility, below that of actual management, is as great as anyone bears." Therefore, the high salaries paid to agency tv people are not disproportionate and—for that matter—can be argued as low compensation for the value of the work performed.

He contends there are "no more than 12" proficient, high-grade television executives among all of the top advertising agencies. And he cites some McCann figures which indicate the trend which even medium and small agencies are following. M-E Productions Division of McCann-Erickson has been billing at the annual rate of about \$100 million in tv

and radio, of which Clyne estimates operating costs for the unit at \$1.2 million. Of this last sum, some 75% or \$900,000 goes directly to salaries. This represents, by far, the biggest single portion of a departmental budget, and even in smaller agencies seldom ranges below 60%. The average is nearer 70%.

S. J. (Sy) Frolick, senior v.p. in charge of tv and radio at Fletcher Richards, Calkins & Holden, says "there are few really good, skilled people" in the production and writing area, which is why top workers get more than \$20,000 a year. But younger production assistants earn a respectable \$7,500 to \$10,000. And Rollo Hunter, v.p. for broadcast at Erwin, Wasey, Ruthrauff & Ryan, says the "going rate for a film producer today is up about \$3,000 from only three years ago."

These men, and other executives queried by SPONSOR, agree that the past three or four years have marked a turning point in agency television operations. Here are the trends they see evolving:

- The biggest agencies and the most sophisticated clients realize that the agency has renounced none of its creative responsibility as direct show control has moved to the networks and to suppliers (packagers, independent producers, etc.).
- But many medium and small agencies have "taken the easy way out" by relieving themselves of this creative responsibility and collecting their 15% commissions.
- There's client grousing at these middle and lower budget levels, however, as they rebel against the standard 15% being applied to tv shows on which the advertising agencies do a

relatively little amount of work.

• Bigger shops, and the more progressive smaller agencies, contend that advertisers are far more savvy than even four years ago. Today they are demanding—and getting—much more in the way of service, research, copy and all related functions within the agency proper.

• Specialization is on the move with, for example, some agencies so segmented in their work-a-day job functions that there are separate "film" producers and "tape" produc-

ers—and never the twain shall overlap.

• This specialization means a higher degree of skill, but a lessened chance for the development of the all-around television-marketing-advertising executive.

• The most immediate trend, which is manifest in every phase of tv production, is the upward move in costs.

A major cost continues to be salaries, and "television advertising requires high-salaried people," in the opinion of Frederic R. Gamble,

president of the American Assn. of Advertising Agencies. The association's reports on its member agencies and their trends are kept within the group and secret from the industry at large. But in a report for the *Harvard Business Review* last fall he quoted Robert E. Lusk, president of Benton & Bowles, and Ernest A. Jones, president of MacManus, John & Adams.

Said Lusk: "I found we employ 15 motion picture producer-directors full time. Last year we produced more film footage for television commercials than MGM did in feature movies. In the department that is responsible for the programming (not the commercials) of television programs, we employ 92 people."

And Jones, commenting that tv includes a lot of "mercurial" work, said: "Much of the cost of a new program or new advertising series is incurred before the client sees it. If it does not appeal to him, we have to start all over again without reimbursement for the work already done. (This) points up a major item of cost to any agency advertising on tv."

Rising costs are inevitable as union contracts are concluded and renewed, and most of the writers, actors, producers and technicians with whom agencies work on shows and commercials are affected by union pay hikes. The unions, in turn, have a direct effect on soaring agency personnel costs, says Rollo Hunter.

"Inevitably, the people at the agency who have supervisory responsibility over the well-paid union workers start a ground-swell for the same scales. There's a union rub-off!"

High costs are implicit in every phase of the agency's tv operation. Installation of technical equipment, alone, is expensive, as agencies have been forced to hire union projectors, construct viewing and screening rooms, install television sets, cameras, recording equipment. And another major item is travel expense, as tv people rush from coast to coast.

These expenses, of course, are incidental to the day-to-day operating costs of the tv complex. Even though agencies buy packages or network programs, they still go through tortuous time, talent and facilities negotiations, screenings and conferences and planning stages before deciding

(Please turn to page 50)



MEDIUM size agency, FRC&H, maintains tv staff of 16, headed by v.p. S. J. (Sy) Frolick



LARGE agency, McCann, has 29 tv executives in production, reports Chm. Terry Clyne

## HOW CLIENTS AD AGENCY MEN DIFFER ON SHOW COMMISSIONS\*

Amount of compensation	Tv adv. mgr. opinion		Tv agency opinion	
	Agency produces show	Agency buys show	Agency produces	Agency buys
MORE THAN 15%	31.1%	6.2%	12.8%	69.7%
15%	60.8	35.3	29.7	80.9
LESS THAN 15%	8.1	58.5	.6	6.3
(EFFECTIVE SAMPLE)	(520)	(546)	(189)	(258)

Source: The Advertising Industry—prepared for the Assn. of National Advertisers in 1958 by Albert W. Key and Kenneth R. Davi, Amos Tuck School of Business Administration, Dartmouth College. Extract 1. Hiled. "Amount agencies should be compensated for agency-produced tv shows compared with packaged or network-produced shows."

# tv station break teams weather, 20-second spot

**N**hoever said, "Everyone talks about the weather but nobody does anything about it," was sadly mistaken.

Because weather, like many an old



WEATHER 'N BEER are happily united on WAPI-TV for Sterling Brewers, Evansville, Ind.

yet popular topic, turned into a highly profitable idea for one station with foresight and an advertiser who quickly recognized it.

It all started last February, when Al Gillen, v.p., WAPI-TV, Birmingham, Ala., and Bob Gilbertson of the station's rep firm Harrington, Righter and Parsons, hit upon a new slant for the station: selling *advertising* instead of just availabilities.

Toying with the possibilities of this idea, the two men moved from the general to the specific—namely, the problems which face beer advertisers in the Birmingham market, and how they could best be met. Gilbertson reasoned that the low unit price of beer, which depends on mass volume sales, required frequency of schedules. Gillen's solution to the laxity of consumer acceptance due to Alabama's many dry counties, was to identify beer with a program service

so that viewers would feel they were being entertained while watching the commercials.

At quick look at the tv schedules of the two Birmingham stations revealed that during the hours of 6:45 p.m. and 10:45 p.m. neither station aired a weather report. Taking it from there, Gillen and Gilbertson envisaged a station break combining a 30-second commercial message and weather report (10-seconds of weather, followed by 20-second filmed spots, Monday to Friday, 8:30 p.m.), as an ideal outlet for a beer advertiser, since it would provide a needed service to viewers and allow the advertiser saturation and impact of program sponsorship. The rest of the plan fell together easily when only a few weeks later an advertiser was found—Sterling Brewers of Evansville, Indiana—who recognized the full potential of

(Please turn to page 69)

## Want speedy tv commercials? Marry film and tape

**T**he portability of film and the speed of video tape were married recently in a commercial production parlay where speed was of the essence.

The problem confronting Larson Boat Works, Inc., Little Falls, Minn., was this: The boat-selling season was coming to a close; if a last minute sales push was to be made, it had to be done quickly. Larson decided that tv was the best solution for this "immediate impact" drive.

The problem confronting the boat manufacturer's agency, Pidgeon Savage Lewis, Inc., Minneapolis, was this: How to shoot location commercials involving action shots of boats—from a boat—and have them on the air in less than a week for a campaign involving two West Coast markets, one of which called for 42 spots a week.

With the help of Thomas Countryman Film Productions (who came up

with the idea of using both film and tape), and with a big assist from the tape staff of WCCO-TV, Minneapolis-St. Paul, the job was done in five days.

Here's the crux of PSL's dilemma:

Taping from a boat (action shots were required) was not feasible, so film was the only practical medium for the original shooting. But normal film developing techniques would have taken too long.

Normally, the two picture rolls and a magnetic sound track would have to be sent to a Chicago or New York lab. The lab would have made an optical sound track and printed it with the two picture rolls to make a composite print. An answer print would have to be checked and approved or corrected, and finished prints made. Total film process from the time the original film was edited to the time prints were delivered:

(Please turn to page 69)



WATCHING playback of film commercial are, (l-r) Dick Hatch of Pidgeon Savage Lewis agency, Tom Countryman, producer, and Frank Kettler, WCCO-TV, Mpls.-St. Paul

# COMMERCIALS FESTIVAL: trend

- Analysis of winners shows 43% relied importantly on humor. About half used music to bolster sales pitch
- Live action picture stories, non-verbal approach, video tape demonstration rated high among techniques

**T**his is the second of a two-part analysis of the results of the recent American Tv Commercials Festival. SPONSOR's upcoming Air Media Basics will carry the complete list of 83 Award Winners with advertiser, agency and production company credits.

by WALLACE A. ROSS

Director, The American Tv Commercials Festival

Analysis of the winners and the Top 250 Commercials of 1959-60, as chosen by the 50 advertising executives who judged the recent first

American Tv Commercials Festival shows a distinct preference for the "softer" sell.

In the new attempt to break through television's plethora of sales messages—often characterized by the public as "too much" and in part by the FTC as "too bad," the trend toward more entertainment, less pitch, more effective product demonstration, and increased audience involvement.

One primary purpose of the festival was to upgrade commercials by focusing recognition on the outstanding work.

Criteria employed by the 34 agencies

## TECHNIQUES USED BY 83 AWARD WINNERS & TOP 250

TECHNIQUE	39 WINNERS & CITATIONS	44 RUNNERS-UP & HON. MENTIONS	TOP 250	25 CLASSICS
<i>Live Action</i>	26	29	150 (60%)	8
<i>Animation</i>	8	10	66 (26%)	13
<i>Combined</i>	2	2	7 (3%)	X
<i>Stop Motion</i>	1	1	9 (4%)	1
<i>Puppets</i>	X	1	5 (2%)	1
<i>Squeeze Motion</i>	2	1	6 (2%)	X
<i>Special Effects</i>	X	X	44 (18%)	4
<i>Video Tape</i>	9*	6*	31 (12%)	X
<i>Color</i>	5	1	22 (9%)	1
<i>Humor</i>	19	17	92 (37%)	8
<i>Demonstration</i>	22	15	99 (40%)	10
<i>Strong Copy Sell</i>	26	29	86 (34%)	8
<i>Choral or Jingle</i>	11	3	28 (11%)	7
<i>Orchestral Scoring</i>	8	9	56 (22%)	5
<i>Sound Effects</i>	3	3	8 (3%)	2
<i>Non-Verbal</i>	4	4	8 (3%)	X

Note: Includes Special Winner, Runner-up and Honorable Mention Citations for Video Tape Production.

# to the softer tv sell

n, 13 advertising and marketing executives, one station president and 20 trade publication critics who made up the Tv Commercials Council were—(1) *believability*, (2) *tastiness*, (3) *copy line*, (4) *demonstration*, (5) *identification*, (6) *entertainment*, (7) *impact*, as well as *technical excellence*.

Of 83 product category and special situation winners, 36 (43%) relied importantly upon a humorous or entertaining approach. Of the Top 250 chosen by the Council for screening during the 18-20 May festival, 92 (37%) relied on humor as a basic concept in selling. Although the judges created a Special Citation for Entertainment Values (it went to the Annie Kovacs campaign for Dutch Master Cigars) in order to reduce humor as an overly-influential factor in the general appraisal, the entertaining approach was not to be denied.

From a technique standpoint, even more obvious was the preponderance among the winners of the "live action" situation and demonstration approach as opposed to pure animation. In the Top 250, no less than 150 (60%) employed real people, or pets, and actual demonstrations of the product in use. The percentage rose lightly to 66% among the winners, where 55 of the 83 relied on cinematography and a direct presentation.

Generally, animation has run off with whatever competitions there were in the past (New York & Chicago Art Director Clubs, Hollywood Ad Club, etc.) because of general orientation toward technique. However, with the judges of this advertising-oriented festival looking for "selling ads," over and above technique, the incidence of pure animation among the Top 250 (66 accounting for 26%) and the Award Winners (18 accounting for 22%) was surprisingly lower.

To be sure, animation was employed outstandingly in many instances—particularly in the Pet Food, Consumer Service, Public Service, 8-10 Second I.D., Billboard, and Meat

Product categories. Certainly, the "Bert & Harry" school of animated character identification held forth importantly in the Beers & Wines area—with what with "Burgie" Burgermeister, Utica Club's "Dooley and Schultz" animated mugs, and Hamm's Bears among the favorites.

And yet of the 14 finalists for this category in the Top 250, 12 utilized "live action" and not animation. The Budweiser, Schaefer and Schlitz campaigns, which employed real people in situation playlets wherein they used the product, were greatly liked.

Of course the winner of this category, Martini & Rossi's 20-second commercial for its imported vermouth, was a little gem, which combined cinematography, humor, voice track and scoring, to overcome the powerful bids of no less than 108 competitors.

Last year's "hot" technique—"squeeze motion," or animated still photos to a lively musical or voice tempo—had little charm for the judges. They felt the device had been overworked. Only five examples were selected for the Top 250. Still and all, they gave several top awards to commercials employing the technique and one Special Citation for Visual Effects—to Johnson & Johnson's Band-Aid "Patches" entry.

Stop Motion, involving painstaking frame-by-frame photography to animate objects, was appreciated for craftsmanship, but not as much as in the past. Nabisco's "Eggs, Eggs, Eggs" commercial, which won a Runner-up Award in the Baked Goods category, was a refreshing adaptation of one of the European commercials that Harry Wayne McMahan brought back from last year's International Ad Film Festival.

Puppets, always in a greatly admired minority, had five representatives in the Top 250, including the offbeat Wilkins Coffee I.D.'s, which won the Runner-up Award in that category.

Color—not a factor in the judging, which was by product category rather than technique, was employed by six



**NORTHWEST** Orient Airline spots with Buster Keaton topped Travel category. 43% of winners relied on humor, 37% of Top 250.



**THIS** Stan Freberg-Playhouse spot for Kaiser Foil won Paper & Wraps category. Of winners only 22% were animated, 66% live action

**NON-VERBAL** commercials, relying on picture and track, won eight awards. This Chevrolet spot was Best in Automobile category.



of the Award Winners, but only by 20 of the Top 250. Twelve of that number were found in the lush automobile model introduction commercials.

Increasingly important in the estimation of the judges was the effective use of music and sound tracks to create the desired viewer mood. They gave three Special Citations to underscore this respect—one to Mer-

cury's "Ballad," whose track runs the gamut of big choral and orchestra effects; one to General Foods' "Clown" spot for Tang, which relies strictly on pantomime and musical scoring; one to Ipana's "Little Girl," which utilizes the "Hexa . . . Hexa . . . Hexachloraphine" jingle.

All in all, 44% of the winners employed either choral or jingle (17%), or orchestral scoring (20%), or sig-

nificant sounds (7%) to register their message. Of the Top 250, 84 commercials (33%) used the sound and music tracks to effect.

One side note is pointed up by the fact that all eight of the Top 250 commercials which employed "non-verbal communication" won Best of Category, Runner-Up or Honorable Mention honors as well. The effect of recent screenings of European commercials

## TECHNIQUES USED IN TOP 250 COMMERCIALS BROKEDOWN

Category	Live Action	Animation	Combined	Stop Motion*	Squeeze	Special
<b>AUTOMOBILES</b>	11	3	2		1	
<b>AUTO ACCESSORIES</b>	5	1				
<b>APPAREL</b>	9	1		1		3
<b>APPLIANCES</b>	5	1			1	2
<b>BAKED GOODS</b>	2	2	1	3		2
<b>BEERS &amp; WINES</b>	10	3			1	4
<b>BREAKFAST CEREALS</b>	4	3		2		1
<b>CIGARETTES-CIGARS</b>	7	3				2
<b>COFFEES &amp; TEAS</b>	4		1	2	1	1
<b>CONSUMER SERVICE</b>	7	4				3
<b>COSMETICS, TOILETRIES</b>	21		1			6
<b>DAIRY PRODUCTS</b>	4	1	1			1
<b>BILLBOARDS, OP, CLOSINGS</b>	2	3				4
<b>GASOLINES &amp; OILS</b>	2	4				1
<b>HOUSEHOLD CLEANSERS</b>	5	3				
<b>HOME FURNISHINGS</b>	8	2		1		1
<b>INSTITUTIONALS</b>	10	3			1	1
<b>PUBLIC SERVICE</b>	1	3		1		
<b>JEWELRY, SPORTS, TOYS</b>	5		1			1
<b>MEAT PRODUCTS</b>	1	5		1	1	1
<b>PAPER &amp; WRAPS</b>	4	2				1
<b>PET FOODS</b>	2	5		1		
<b>PHARMACEUTICALS</b>	3	1				2
<b>PREPARED FOODS</b>	12	3				3
<b>SOFT DRINKS</b>	3	3				2
<b>TRAVEL</b>	3					1
<b>8-10 SEC. I.D.'s</b>		7		2		1
	150 (60%)	66 (26%)	7 (3%)	14 (6%)	6 (2%)	44 (18%)
<b>CLASSICS</b>	8	13		2		4

\*Non-verbal. Includes 1 in Cereals, 1 in Coffees, 1 in Public Service, 2 in I.D.'s. \*\*Includes Non-verbal: 1 in Automobiles, 1 in Beers, 1 in Cereals, 2 in Cigarettes.

ich rely more on the picture than copy for universality is readily apparent in Chevrolet's "Family Shopping Tour," Kellogg's "Sounds of Morning," Budweiser's "Surprise Party," the Dreyfus Fund's "Lion In the Street," the Ernie Kovacs video bed spots for Dutch Master, Standard Oil of California's "Kid In Car," and Texize Cleanser's "Shoe Shine Boy"—all of which won awards.

Perhaps the most unexpectedly strong showing, from a technique standpoint, was that achieved by the video tape industry. There were 83 original entries on video tape, submitted by 10 production companies or their clients. Of this number, no less than 31 were picked for the Top 250 and 12 won product category Awards or Special Citations in addition to the three Citations made ex-

pressly for Video Tape Production.

The tape technique seemed particularly effective in the area of live demonstrations. The "Jam Coffee Braid" commercial for Fleischmann's Yeast (by Elliot, Unger & Elliot for J. Walter Thompson) won not only Best of Category for Baked Goods, but also a Special Citation for Product Demonstration. Delco's "Five Car Salute" (by NBC for Campbell-Ewald) won Best of the Auto Accessory category as well as the top Video Tape Production Citation. CBS TV Production Sales had the top and the honorable mention commercials (both for G.E. through BBDO) in the Institutional category, while the Westclox "Grand Central" commercial produced by NTA Telestudios for BBDO, won two Runner-up Awards—one in the Jewelry category and one for Video Tape Production.

The video tape entries and awards were not restricted to top New York producers either. The Runner-up Award Winner in the Local Market judging went to KGGM-TV's institutional commercial for the Albuquerque National Bank through the Ward Hicks agency, also of Albuquerque. In the top 250 was a Cains Coffee spot produced by WKY-TV for the Lowe Runkle agency, both of Oklahoma City. Roger Price's witty commercial for the Metropolitan Dairy Institute of New York, produced by Tex McCrary's organization, also was a member of the select 150.

Any analysis of trends in technique would not be complete with an appraisal of the 25 Commercial Classics that were selected from 135 entries on the basis of memorability, longevity of use, and influence upon later techniques. The 25 selected at this first festival will form the nucleus that will be augmented annually to form a Commercials Hall of Fame.

Several things can be noted for the record: Ranging from 1948 to 1959 in age, the oldest selections were Lucky Strike's "Square Dance" and the Ajax "Pixies." They brought theatrical stop motion and animation techniques, respectively, to television.

As a group the Classics leaned toward animation as a technique (13 of the 25), with live action photography accounting for eight, and stop motion for one, puppets for another, and a

(Please turn to page 69)

## DOWN BY PRODUCT CATEGORIES

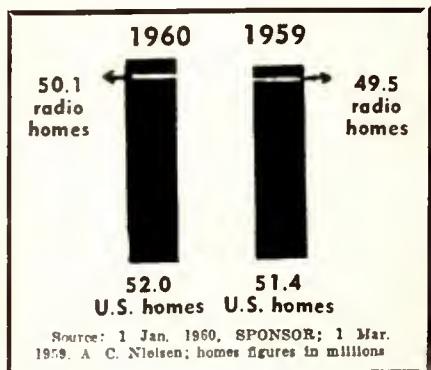
Tape	Color	Humor	Demo	Track†	Sound†
1	12	7	12	6	1
1	2	2	6	2	
2	1	1	8	3	
2	1	3	3	2	1
1		3	3	4	
1		4	7	7	
1		5	1	1	1
2		3	3	4	
1		1	3	5	1
3	2	4	2	2	
2	1	4	9	5	
3		3	3	3	
	2	1	1	3	
		4	2	2	
		3	4	3	1
1		4	4	4	
3	1	1	3	2	
		2	2	4	
1		4	3	1	1
		4	1	5	
2		1	5	1	
		5	2	2	
		1	2	2	1
4		6	6	3	1
		6	3	4	
		3	2	2	
		7	1	2	
<b>31</b> <b>(12%)</b>	<b>22</b> <b>(9%)</b>	<b>92</b> <b>(37%)</b>	<b>99</b> <b>(40%)</b>	<b>84</b> <b>(33%)</b>	<b>8</b> <b>(3%)</b>
	1	8	10	12	2

gars, 1 in Consumer Service, 1 in Gasolines, 1 in Home Furnishings & Maintenance.

# Facts & figures about radio today

## 1. CURRENT RADIO DIMENSIONS

Radio homes index



Radio station index

End of June 1960				
	Stations on air	CPs not on air	New station requests	New station bids in hearing*
Am	3,483	98	628	197
Fm	741	171	74	44
End of June 1959				
Am	3,377	123	516	155
Fm	622	147	49	21

Source: FCC monthly reports, commercial stations. \*May, each year.

Radio set index

Set location	1960	1959
Home	106,007,095	98,300,000
Auto	40,387,449	37,900,000
Public places	10,000,000*	10,000,000*
<b>Total</b>	<b>156,394,544</b>	<b>146,200,000</b>

Source: RAB, 1 Jan. 1960, 1 Jan. 1959. Sets in working order. \*No new information.

Radio set sales index

Type	May 1960	May 1959	5 months 1960	5 months 1959
Home	548,322	400,882	3,175,469	2,480,686
Auto	463,165	476,222	2,726,222	2,262,390
<b>Total</b>	<b>1,011,487</b>	<b>877,104</b>	<b>5,901,691</b>	<b>4,743,076</b>

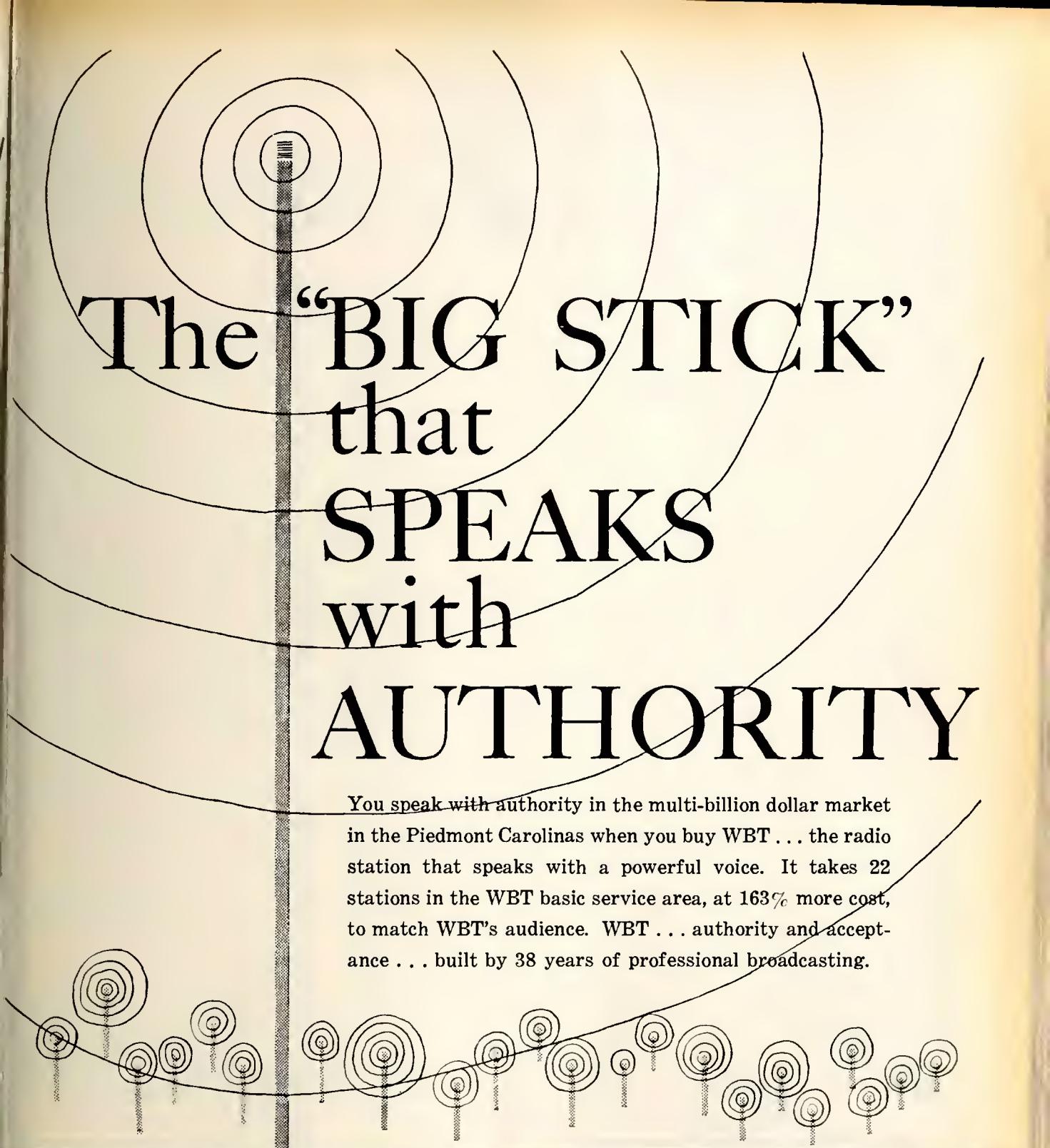
Source: Electronic Industries Assn. Home figures are estimated retail sales, auto figures are factory production. These figures are of U.S. production only. Radios in phonographs add another 15-20% to the home sales figures.

## 2. CURRENT SET PATTERNS

### DISTRIBUTION OF HOME RADIO SETS

LOCATION	PERCENT
<i>Bedrooms with radio</i>	<b>84</b>
<i>Kitchens</i>	<b>71</b>
<i>Living rooms</i>	<b>36</b>
<i>Homes with portables</i>	<b>16</b>
<i>Homes with outside (includes autos)</i>	<b>53</b>

Source: Fact Finders via A. C. Nielsen Co., 1960



# The "BIG STICK" that SPEAKS with AUTHORITY

You speak with authority in the multi-billion dollar market in the Piedmont Carolinas when you buy WBT . . . the radio station that speaks with a powerful voice. It takes 22 stations in the WBT basic service area, at 163% more cost, to match WBT's audience. WBT . . . authority and acceptance . . . built by 38 years of professional broadcasting.



AWARD-WINNING  
VOICE of  
AUTHORITY  
in the  
PIEDMONT  
CAROLINAS

**2,216,600**

2,216,600 consumers populate the 75-mile radius around Charlotte . . . a population larger than the comparable area served by Indianapolis.

Jefferson Standard Broadcasting Company

Represented Nationally by CBS Radio Spot Sales

# WTHI-TV

the  
**Number One**  
 single station  
 market  
 in  
**America!**

WTHI-TV is a single  
 station market of  
 217,400 TV homes.

An advertising dollar  
 on WTHI-TV delivers  
 more TV homes than  
 many dollars in a  
 multiple station  
 market.



**WTHI-TV**  
 CHANNEL 10  
 TERRE HAUTE,  
 INDIANA

Reserve now THE BOLLING CO.

National and regional buy  
 in work now or recently completed

## SPOT BUYS

### TV BUYS

**General Foods Corp.**, Maxwell House Div., Hoboken: Campaign for Instant Maxwell House coffee starts this month in about 75 markets. Fringe night minutes are being scheduled through September. Buyer: Grace Porterfield. Agency: Benton & Bowles, New York.

**Formfit Co.**, Chicago: A number of top markets will get schedules for its Sleex girdle promotion in the fall. Day and night minutes begin early September for 13 weeks. Agency: MacFarland, Aveyard & Co., Chicago.

**Procter & Gamble Co.**, Cincinnati: Activity continues on Duncan Hines cake mixes with selected markets being bought. Day minute schedules on the angel food cake start third week of this month and run through the P&G contract year. Buyer: Doug McMullen. Agency: Compton Adv., New York.

**Ocean Spray Cranberries, Inc.**, Hanson, Mass.: Planning a 13-week fall campaign for its cranberry products, to create a more favorable market after last year's bad publicity. Schedules of day minutes and prime 20's start late September and early October. Buyer: Hope Martinez. Agency: BBDO, New York.

**General Mills, Inc.**, Minneapolis: Campaign for Red Band flour begins 17 July in southern markets. Schedules are for five weeks, day and night minutes. Buyer: Bob Fitzgerald. Agency: Dancer-Fitzgerald-Sample, New York.

**Procter & Gamble Co.**, Cincinnati: Going into the top markets for Lilt Home Permanent starting 25 July. Night minutes are being set through the P&G contract year. Buyer: Dorothy Houghay. Agency: Grey Advertising Agency, New York.

**Quaker City Chocolate & Confectionery Co.**, Philadelphia: Kid show schedules for the fall will be bought for its Good & Plenty licorice candy. Thirteen-week placements starting in September will be in Boston, Baltimore, Chicago, Cincinnati, Cleveland, Columbus, Milwaukee, Philadelphia, Pittsburgh, Detroit, Los Angeles, New York, Syracuse and New Haven. Buyer: Elmer Jasper. Agency: Bauer & Tripp, Inc., Philadelphia.

### RADIO BUYS

**Fels & Co.**, Philadelphia: Schedules on Instant Fels-Naptha, Gentle Fels and Fels-Naptha All Purpose Cleaner begin this month for 10 alternate weeks or 20 consecutive weeks, depending on market. Two to seven stations per market are being used. 10-40 day minute spots per week per station, in 105 markets. Additional schedules start 8 August and run through 25 November. Buyer: Alan Bobbe. Agency: Aitkin-Kynett Co., Philadelphia.

**Liggett & Myers Tobacco Co.**, New York: Eighteen-week schedules are being lined up in the top markets for L&M Filters. Traffic minutes will start this month. 20-25 spots per week per market. Buyer: Fred Hawkins. Agency: Dancer-Fitzgerald-Sample, New York.

# SEE FOR YOURSELF WHY ONE STATION DOES AROUND 80% OF THE LOCAL BUSINESS IN DES MOINES

Central  
Surveys Study  
(Feb. 1960)  
Ask Katz  
for the  
facts

Nielsen  
(Feb. 1960)  
Ask Katz

ARB  
(Mar. 1960)  
Ask Katz

Ask Katz  
about  
Central Iowa  
Advertisers

## Most Watched Station . . . KRNT-TV!

Most Believable Personalities . . . KRNT-TV!  
Most Believable Station . . . KRNT-TV!  
Most People Would Prefer KRNT-TV Personalities As Neighbors!  
Most People Vote KRNT-TV  
The Station Doing the Most to Promote Worthwhile  
Public Service Projects!

## Wonderful Ratings on KRNT-TV!

The Points Where Your Distribution is Concentrated

## Wonderful Ratings on KRNT-TV!

The Points Where the Points Count the Most for You.

**See for yourself** the list of local accounts whose strategy is to use this station almost exclusively. It reads like who's who in many classifications—Foods and Financial Institutions, to name a couple.

**See for yourself** the new, tried and proved power concept of these companies of concentrating on one station. See for yourself how they use this station to get distribution and produce sales. The bold concept used by these companies discards the old strategy of a little here, a little there, a little some place else. Old strategy oftentimes results in a dissipation of efforts.

**See for yourself** why KRNT-TV regularly carries around 80% of the local business. See for yourself that this station is a big enough sales tool to win your sales battle if it's used in a big enough way.

**KRNT-TV**  
**DES MOINES**  
A COWLES STATION

# What public service programs evoke strong audience

**Paul O'Friel, General Manager.**

**WBZ Boston**

We at WBZ are of the opinion that two types of public service programming—documentaries and saturation spots—are most effective in attaining the best public acceptance. In programming spot announcements, it is imperative that the campaigns receive the same careful analysis and study as a sponsor's campaign for product sales. In order to determine the proper types of public service programming, there are three basic rules we apply in our analysis: 1. Determine the need; 2. decide on the form; 3. frame the message.

For example, WBZ recently scheduled a saturation public service announcement campaign on behalf of the Big Brother Association of Boston who was recruiting new members. The appeal was aimed specifically at our male audience, and announcements were scheduled every hour to stimulate the maximum number of male listeners to respond. This was not an appeal for funds, but an appeal for time. Members who were accepted into the Big Brother Association would have to devote four or five hours each week to advise, guide, and help mold the characters of fatherless boys between the ages of five and 17



*Programs based on public need backed by showmanship and promotion*

in the metropolitan Boston area. The Big Brother Association, which awarded WBZ a station, stated that over 100 Big Brother applicants were screened and were accepted following the drive. The WBZ Radio public service program on behalf of the Association received the greatest response and a special appeal in their

fund-raising efforts.

WBZ has been

successful because of our strong qualified air personalities who have acquired listeners. Also radio has an advantage over television in that the medium reaches out-of-home listeners. In the New England area alone there are over three million car radios.

In planning our documentary campaigns, we do not program in hit-or-miss fashion. Through the coordination of both promotion and publicity and a flair for showmanship, we stimulate public response prior to the broadcast. In the case of our hour-long documentary, *Pornography: The Business of Evil*, a frank and factual news report, written by WBZ radio news director Jerry Landay, on pornography, indecent literature, photographs, the corrupters who produce and sell it, and the people it corrupts, we scheduled a preview in Boston for civil and government leaders, members of women's clubs, and the press. Through their enthusiasm and influence we realized incalculable reaction from other groups. Our listeners were aware that we were scheduling this informative report, and WBZ was credited by the office of the Middlesex County District Attorney for bringing to light several distribution outlets for obscene literature and photographs. The public was alerted by this broadcast, and through WBZ's appeal they telephoned information which led to police investigations. We can judge from telephone calls from listeners and hundreds of letters the effectiveness of our public service programming, and such response has been gratifying.

In order to achieve the greatest public response for public service programming, the ingredients of proper planning and staging, showmanship, and creativity are essential, and this working formula will guarantee impact and reaction.

**Doug Holcomb, director of promotion-advertising, WDAU-TV, Scranton.**

*Wilkes Barre, Pa.*

Since the day of its founding,

WDAU-TV has, in its many-faceted roles of informant, public servant and entertainer, held first and foremost the concept that television is an instrument of public service to the community.

Aware of its responsibility to one and a half million people in central and northeastern Pennsylvania, WDAU-TV endeavors to present addition to thousands of announcements for scores of organizations, in-



*Programming with honest station support, good time slot, and exposure*

stitutions and worthy causes, special programs of cultural, informational and public value.

What type of public service programming to present and what will be accepted by the public is an ever-difficult and doubtful question, but this does not lessen the obligation we have as broadcasters to operate with the highest regard for service to the community.

To us, public service has always been more of a challenge than an obligation.

On 30 May, 1960—Memorial Day—WDAU programmed in prime evening time, *50,000 Lives*, a public service program in cooperation with the State of Pennsylvania Departments of Health, Public Instruction and Civil Defense.

The program opened with the appearance of a child whose life had been saved just two days previously by "insufflation." A 13-minute filmed section of the program covered direction and demonstration of insufflation (mouth-to-mouth respiration). A panel discussion followed featuring comments by Pennsylvania State officials.

The presentation, under the direction of our program director, Mort

# Response?

senthal, has received the plaudits tv editors and columnists throughout the area.

Since the program was aired, requests for insufflation cards have been coming in from all parts of the East. part of the over-all promotion of to show these same cards were mailed to all account executives and media directors in principal markets the country. Regional service organizations have requested a repeat of the program and the wallet-size cards to distribute to their members.

This project was a station—call it promotion or a program—activity tailored to the current needs of the community in behalf of a timely and worthy cause. And from public response similar programs would be equally acceptable.

**Harry Novik, president and general manager, WLIB, New York**

Our public service news programming as a whole and one program in particular. The one program that stands out in over-all acceptance and popularity with WLIB's Negro audience in metropolitan New York is a program which also happens to be one of the oldest on our air.

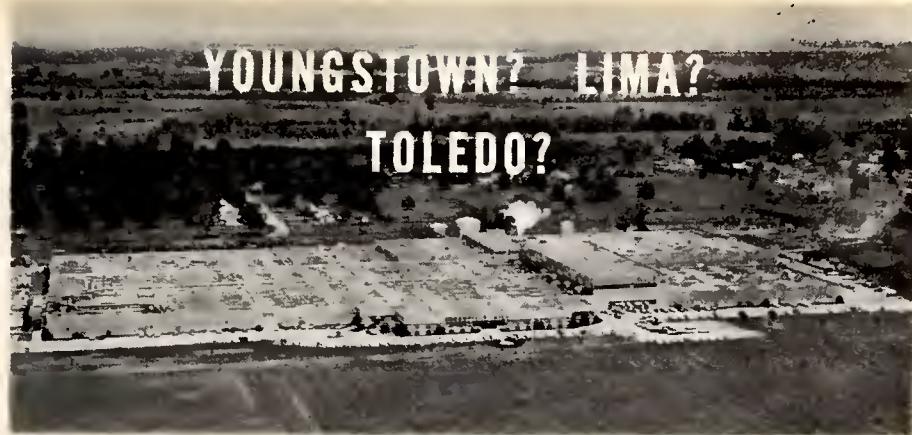
It is the *Editors Speak*, which has been on the air for more than seven



Panel shows on timely problems with outspoken guests

years. The program is a panel-type discussion featuring each week several guest editors from various publications who air their views on current news events of interest to WLIB's large Negro audience.

This program has become the bellwether of community feeling in our area and our audiences have indicated (Please turn to page 51)



## NO, THIS IS "KNOE-LAND"

(embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi)

### JUST LOOK AT THIS MARKET DATA

Population	1,520,100	Drug Sales	\$ 40,355,000
Households	423,600	Automotive Sales	\$ 299,539,000
Consumer Spendable Income	\$1,761,169,000	General Merchandise	\$ 148,789,000
Food Sales	\$ 300,486,000	Total Retail Sales	\$ 1,286,255,000

### KNOE-TV AVERAGES 79.1% SHARE OF AUDIENCE

According to March 1960 ARB we average 79.1% share of audience from 9 a.m. to midnight, 7 days a week.

## KNOE-TV

Channel 8  
Monroe, Louisiana

CBS • ABC  
A Jones A. Noe Station  
Represented by  
H-R Television, Inc.

*Photo: "Greenville Mill, Division of Mohasco Industries, Inc.", Greenville, Mississippi, Manufacturers of the finest carpets and rugs.*

## WORLD FAMOUS

MOHAWK MIDGETAPE PROFESSIONAL 500

HIGH SPEED

POCKET TAPE RECORDER

NO ELECTRICITY REQUIRED

OPERATES ON ONLY 1 BATTERY

Used by NBC - CBS and numerous radio and TV stations, for recording in the field.

Records anything it hears and plays it right back in unbelievable broadcast quality.

Special built-in "VU Meter".

Weights only 3 lbs.

THE PEER OF POCKET TAPE RECORDERS...  
MIDGETAPE IS AMERICAN MADE.

"Science Fiction" accessories available for confidential recordings.

For literature, or free demonstration in your office, write Dept. B.

ALL TRANSISTORIZED

*Mohawk...*

business machines corp.

944 halsey street brooklyn 33, new york  
manufacturers

## TV TALENT

(Continued from page 38)

on a program. And after the decision is made, there are constant script checks, story conferences, supervision of film shooting or on-stage rehearsals and performance, integration and coordination of the commercials and the uncountable details of a finished television performance.

The cost of maintaining a tv department is exorbitant, and the profits low in consideration of the output and service involved. This is what most admen say. And here's what Fred Gamble, 4A president, has to say on the subject:

"I once heard a man who might be regarded as an advertising expert by outsiders explain to a friend that tv is a 'gravy train' for agencies because it produces 'fat' commissions while requiring less work than other media. This is an idea that has gained some currency. Yet one ad executive recently described tv as an 'ogre,' explaining if he could convert tv billings to other media annual earnings for the agency would skyrocket. Another agency executive estimated that tv required five man-hours of work for every man-hour put into a similar budget in other media. 'The charge that tv provides a quick route to riches for advertising agencies is transparently false.'

One agencyman, in discussing so-called "package" shows, charges that the word package "implies that the program comes in a neat bundle and the agency simply wishes it well and sends it on its way." But, he adds, the agency contributes enormously to such a buy, and the first contribution is a large background of knowledge about all kinds of tv programing as well as advertising to the package producers.

More specifically, the agency does the following after buying a "package": "work with the packager to develop the concept of the program, sometimes even starting with the program title; reserve the right to approve all major casting and script material; read all scripts and make suggestions for revisions when they are needed for dramatic purposes or in terms of client interest; cover all studio rehearsals and make suggestions for program improvement, cover recent shooting, establish contact with and work with all participants of key shows—producer, actors,

writers, director and technicians) to make sure that the client gets the best possible results for his great expenditure."

Sy Frolick, FRC&H, recalls the cooperative work which accompanied production of *Navy Log* (for U. S. Rubber) by an independent producer. "Our agencyman, the show producer, a representative of the Navy, another from ABC TV network and two other people met regularly to discuss subject matter far in advance of the script being written. We followed each step all the way through, and, as a result, we never had to make any major changes because we were in agreement throughout."

He and his agency follow the same creative participation patterns of the agency giants, although his staff is structured differently and is smaller. He heads two groups of people—programers and writer-producer staffers—who work laterally in both areas so that all 16 persons are conversant with each area of activity.

This contrasts with McCann, with 29 men at the executive level, one of whom is executive v.p. and two, senior v.p.'s. The major agencies have bestowed vice presidential ribbons on their key tv people, adding to their prestige in dealing with clients as well as with suppliers. One adman commented, wryly, "the networks and program suppliers are reluctant to deal with anyone who doesn't have his v.p. stripes and who perhaps can't, therefore, make a decision or a recommendation."

The demand for the "stars" of advertising, reports Raymond F. Sullivan, chairman, SSC&B to the 4A's. Fred Gamble, is bound to grow as advertising volume increases. He agrees with his colleagues that the competition for well-qualified people will intensify, and that many of these people specialize in the broadcast field.

The heavy-up in tv people, so marked in some shops, is notable for its absence in still others. One medium-sized agency, with an estimated \$6 million in broadcast billings, services these accounts with only four people. That's why the department director recently joined another agency, because his management "skimmed off that 15% gravy and refused to give me more people." In contrast Madison Ave. reports that Ogilvy, Benson & Mather, which bags

the Shell account next December, will hire another 100 people, many whom will work in broadcast.

More than a few big agencies have fallen into what one v.p. calls "appalling trap" of hiring inept people at very high salaries to head units. He sees "too many agency officers falling for the 'show business' experience line and hiring someone who knows nothing about television as an advertising medium."

He and his admen colleagues stress the urgent need for the rounded adman. Frolick's definition is "someone who knows that the show itself is not the thing, but that show business will serve a purpose is!" Terry Clyne says that the magic combination calls for "experience, judgment and ability." An ANA survey two years ago (the Frey report) indicates that advertising managers of client companies are interested in two characteristics of people and of agencies: the knowledge of markets, products and advertising and the ability to create. (The same report summarizes views of agency compensation for agency originated and agency-bought shows. See chart, page 38.)

This experience, judgment and ability come into play even when the client doesn't buy programming. Both Frolick and Hunter pointed out to SPONSOR that tv executives need to keep on top of all developments whether clients buy shows or not. "Almost every client is interested in tv programming and a prospect for it," says Hunter. "There's no lessened effort in keeping up with what's new, in screening all pilots and in keeping clients briefed."

There are, of course, advertisers who resent paying 15% commission on programs which are not agency originated. But most of them, say admen, realize that the so-called tv commissions are plowed back into all areas of agency activity: research, marketing, planning, copy. Clyne suggests that McCann's revenue breaks down this way: Between 1% and 2% of the 15% commission becomes agency profit, some \$2 million on a broadcast gross of \$100 million. Another 1% generally—\$1.2 million—goes to operating expenses of the television productions division. This therefore leaves between \$11 and \$12 million which is diverted into other agency functions and which, agencymen believe, make for a better return

the client's investment.

A significant number of advertisers and agencies have worked out a mutually satisfactory commission's fee arrangement for the tv department. The Frey report (again, 10 years old but relative to today's terms) shows that 38.9% of the ad managers of client companies reported compensation for agency-produced shows on this basis and 26.3% for packaged programs.

The preferred technique, however, is the flat 15% commission, with 4% paying this for packaged shows and 32.0% for agency-produced programs.

The trend, admen told SPONSOR, is for the bigger-budget clients—who are more sophisticated in advertising needs and techniques—to be the most willing to pay premium fees or fees plus the fixed 15% commission to agencies on their tv activities.

But medium and smaller advertisers are beginning to climb on this same bandwagon. One reason: it's not unusual these days for a fast-turnover, slim-markup item to be advertised on a per-unit basis with television at a higher cost than the actual manufacture. A drug item which costs the producer 20 cents per unit may cost him an equal amount in television advertising.

This is why the good judgment of the men in charge of these television budgets is a much sought after commodity, bearing a high price tag. But progressive agency men realize the field is fast being tapped and that most of the newcomers to high-echelon tv department ranks will have to develop from within the agency's own training program.

The moneybags agencies have carried on this kind of training program for three or four years, and their "juniors" are now being moved upward toward the "senior" classification. Money is only one of the lures, however. Trainees with interest in and aptitude for television programming and production are interested also in associating with a management which offers them creative leeway and room to expand their mental horizons as well as their financial ones.

Those agencies across the country which are offering both the tangible and intangible pluses are the ones attracting the best talent with the most potential.

## SPONSOR ASKS

(Continued from page 49)

cated time and again that they feel the program is fulfilling an exceptionally fine public service need.

The program is moderated by our news director George W. Goodman and the guests are invited from such newspapers and magazines as *Ebony*, the *Amsterdam News*, *Jet*, *Pittsburgh Courier*, *New York Post* and other important periodicals.

The program offers over a period of time, complete discussion on any and all phases of community life, welfare, health and civic aims as they pertain to New York's Negro population.

The programs are free-wheeling, no-holds-barred discussions with the principle objective being to present all sides of the subject matter to the audience. The editors specifically bring to light points that may have been overlooked in some stories, and, even with the most controversial subjects, use their editorial experience to spotlight all angles of a given news story and its importance to the Negro community. The variety of editorial

viewpoints presented at these discussions almost guarantees interesting and factual news reporting. Because of this the program has become increasingly more important to the Negro audience, WLIB serves and it has enjoyed a steadily increasing audience over the years. At present it is one of our best-known and most discussed public service offerings.

One of the main reasons for this interest is the liberal use of important guests on the program. Guests who have participated in many of the newsworthy and frequently history making events that have been part of the Negro heritage and who can offer their own experience as editorial discussion matter for the *Editors Speak* panel. These guests have included leading politicians and diplomats from Africa, student participants in the Southern sit-in strikes, leading Congressmen from both sides of the recent civil rights debates and many others with important news stories to offer for discussion.

An example of this radio-journalism occurred during the last national (Please turn to page 59)

## In Joplin, Missouri



The FRIENDLY Group's

# KODE-TV

CHANNEL  
**12**

28% taller and 29% more powerful — tells and sells 152,000 TV homes who spend 750 million annually.

For Rates and Avails

- IN JOPLIN: D. T. Knight, MA 3-7260
- IN NEW YORK: Lee Gaynor, OX 7-0306

Exclusive Shopper Topper Merchandising

## WSTV-TV

CHANNEL 9

Steubenville - Wheeling

## WRGP-TV

CHANNEL 3

Chattanooga, Tennessee

## WRDW-TV

CHANNEL 12

Augusta, Georgia

## WBOY-TV

CHANNEL 12

Clarksburg, West Virginia

## KODE-TV

CHANNEL 12

Joplin, Missouri

# TELEPULSE

# RATINGS: TOP SP

Top 10 shows in 10 or more markets. Period: 19 March-15 April, 1960 TITLE, SYNDICATE, TYPE	National average	7-STATION MARKETS		5-STA. MARKET		4-STATION MARKETS							Atlanta				Balt.		Boston		Buff.											
		N.Y. L.A.		Seattle		Chicago			Detroit		Minpls.		St. Louis		San Fran.		Wash.		Balt.		Boston		Buff.									
		23.3	14.7	25.3	King-tv	19.0	30.9	24.4	18.4	26.5	12.5	14.8	10.0	17.4	16.6	13.3	15.7	16.7	14.9	16.8	15.7	16.8	13.5	17.2	16.0	13.5						
Sea Hunt	19.7	webs-tv 10:30pm	krea-tv 10:30pm	25.3	King-tv 7:00pm	11.3	17.7	21.3	King-tv 6:00pm	12.3	16.9	18.9	10.0	19.3	18.5	14.8	10.0	17.4	16.6	13.3	15.7	16.7	14.9	16.8	15.7	16.8	13.5					
Huckleberry Hound	18.7	wplx-tv 6:30pm	kttv 7:00pm	21.3	King-tv 6:00pm	3.2	13.2	17.0	King-tv 10:30pm	14.3	17.2	17.2	5.8	14.9	14.9	22.8	21.0	24.2	21.0	13.3	15.7	16.7	14.9	16.8	15.7	16.8	13.5					
Mike Hammer	17.8	wrcs-tv 10:00pm	kra-tv 10:30pm	17.0	King-tv 10:30pm	4.2	4.7	25.8	kom-o-tv 7:00pm	9.8	7.4	11.7	14.4	14.9	14.9	16.8	13.9	17.2	16.8	13.5	17.2	16.8	13.5	16.8	13.5	16.8	13.5					
Whirlybirds	17.2	wplx-tv 7:00pm	khi-tv 7:30pm	25.8	kom-o-tv 7:00pm	4.1	14.1	24.3	King-tv 7:00pm	10.5	13.9	14.0	19.8	10.2	10.2	19.0	9.5	24.3	16.9	19.0	9.5	24.3	16.9	19.0	9.5	19.0	17.2	16.8	13.5			
Manhunt	17.1	wnew-tv 6:00pm	krea-tv 7:00pm	24.3	King-tv 7:00pm	10.8	11.9	17.0	King-tv 6:00pm	22.5	17.2	17.2	9.5	24.3	16.9	19.0	10.2	19.8	10.2	19.0	9.5	24.3	16.9	19.0	9.5	19.0	17.2	16.8	13.5			
Quick Draw McGraw	16.9	wplx-tv 6:30pm	kttv 7:00pm	17.0	King-tv 6:00pm	6.6	15.2	15.8	kom-o-tv 10:00pm	10.8	10.2	19.5	20.4	19.0	19.0	16.0	9.9	14.2	11.7	16.0	9.9	14.2	11.7	16.0	9.9	14.0	11.7	16.0	9.9	14.0		
Lock-Up	16.7	wrcs-tv 7:00pm	kabc-tv 7:00pm	15.8	kom-o-tv 10:00pm	16.9	9.9	20.5	kom-o-tv 7:30pm	10.8	10.2	19.5	20.4	19.0	19.0	16.0	20.5	11.7	16.0	16.0	9.5	24.3	16.9	19.0	9.5	19.0	9.5	19.0	9.5	19.0	9.5	
Grand Jury	16.9	wnew-tv 7:30pm	krea-tv 6:30pm	20.5	kom-o-tv 7:30pm	6.6	15.2	15.8	kom-o-tv 10:00pm	9.3	20.5	11.7	16.0	16.0	16.0	16.0	16.0	20.5	11.7	16.0	16.0	24.3	16.9	19.0	9.5	19.0	9.5	19.0	9.5	19.0	9.5	
Border Patrol	16.4	wabc-tv 7:00pm	4.3	kom-o-tv 9:30pm	12.2	19.5	11.4	9.8	8.4	12.2	19.5	11.4	9.8	8.4	12.2	19.5	11.4	9.8	8.4	12.2	19.5	11.4	9.8	8.4	12.2	19.5	11.4	9.8	8.4			
U. S. Marshal	16.3	waha-tv 6:00pm	5.7	kom-tv 6:30pm	11.0	13.9	6.9	15.0	10.3	11.0	13.9	6.9	15.0	10.3	13.7	11.0	13.9	6.9	15.0	10.3	13.7	11.0	13.9	6.9	15.0	10.3	13.7	11.0	13.9	6.9	15.0	10.3

Top 10 shows in 4 to 9 markets

Woody Woodpecker	16.4	kellog-tv (Cartoon)	4.8	2.9	5.3	kom-o-tv 6:30pm	15.0	ekl-w-tv 6:30pm	14.5	wttg-tv 7:00pm	14.8	wsb-tv 6:00pm
Badge 714	14.0	wnew-tv (Mystery)	4.8	2.9	5.3	kom-tv 6:30pm	24.8	kst-p-tv 10:30pm	16.0	wttg-tv 7:30pm	12.3	wmar-tv 6:30pm
Vikings	13.3	wabc-tv (Adventure)	5.8	4.6	20.5	kom-o-tv 7:00pm	13.8	wgn-tv 7:30pm	18.9	kom-s-tv 9:30pm	19.5	wgt-tv 7:00pm
Honeymooners	13.2	wplx-tv (Comedy)	4.3	3.8	12.5	wwj-tv 6:30pm	8.5	kms-p-tv 9:00pm	15.8	wrc-tv 6:00pm	24.9	wnac-tv 7:30pm
Bold Ventures	12.9	waha-tv (Adventure)	15.8	8.4	29.3	kom-o-tv 6:30pm	5.4	wxyz-tv 7:00pm	7.9	wrc-tv 10:30pm	12.3	wkbw-tv 10:30pm
Pony Express	12.7	wjz-tv (Adventure)	9.4	7.7	14.8	kom-tv 7:00pm	10.2	kom-tv 7:00pm	10.2	wtop-tv 7:30pm	16.8	wzb-tv 7:30pm
Decoy	12.5	wplx-tv (Mystery)	4.3	7.7	6.0	wgn-tv 8:30pm	12.4	wgn-tv 8:30pm	12.4	wgn-tv 10:30pm	16.8	wzb-tv 7:30pm
State Trooper	12.4	wplx-tv (Adventure)	8.1	4.4	10.3	wgn-tv 9:30pm	17.4	kst-p-tv 10:30pm	8.2	wmac-tv 6:30pm	10.8	wben-tv 6:30pm
Rendezvous	12.3	wabc-tv (Drama)	4.9	7.7	18.8	kom-tv 7:00pm	8.6	kom-tv 10:30pm	6.8	wmac-tv 6:30pm	18.4	wben-tv 9:30pm
Little Rascals	12.0	interstate-tv (Comedy)	5.6	13.8	4.5	waha-tv 6:00pm	13.8	wxyz-tv 9:30pm	4.5	wmac-tv 6:30pm	12.0	wben-tv 9:30pm

In Washington *Border Patrol* was used for *Whirlybirds*.

Times are indicated 1/2 hr., 3/4 hr. and hr. length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Broadcasts are valid in the market 19 March-15 April. While net shows are fairly stable from one month to another in markets in which they are shown, this is much less evident in syndicated shows. This should be borne in mind when analyzing rating trends from one month to another in this chart. Classification as to number of stations

# SP-M SHOWS

TATION MARKETS				2-STATION MARKETS			
Mon.	Milw.	New Or.	Phila.	Birm.	Dayton	Prov.	
4	10.8	24.8	24.5	21.7			
5	whre-tv	wisn-tv	wdsu-tv	weau-tv			
6	9:30pm	9:30pm	9:30pm	6:00pm			
7	1.3			17.9			
8	whre-tv			weau-tv			
9	6:30pm			7:30pm			
10	9.0		22.0	31.4			
11	whre-tv		wwl-tv	weau-tv			
12	9:30pm		9:30pm	10:30pm			
13	13.3	22.3	25.0	13.5			
14	whre-tv	wtmj-tv	wdsu-tv	weau-tv			
15	9:30pm	9:30pm	6:00pm				
16	1.8	24.5	29.0				
17	whre-tv	wtmj-tv	wdsu-tv				
18	9:30pm	9:30pm	10:00pm				
19	5.8		10.5				
20	whre-tv	wisn-tv	weau-tv				
21	6:30pm		5:00pm				
22	15.3	12.8		19.2			
23	whre-tv	wisn-tv	weau-tv				
24	9:30pm		7:00pm				
25	5.8	16.3	23.2	22.0			
26	whre-tv	wtmj-tv	wwl-tv	wrcs-tv			
27	9:30pm	7:00pm	10:00pm	10:30pm			
28	9.3		34.8	19.2			
29	whre-tv	wisn-tv	wfll-tv	weau-tv			
30	9:00pm		9:30pm	7:00pm			
31	13.8	16.3	18.0				
32	whre-tv	wtli-tv	wdsu-tv				
33	9:30pm	6:00pm	10:00pm				
34	19.2						
35	wwl-tv						
36	10:00pm						
37	2.3	10.8					
38	un-tv	wisn-tv					
39	0:00pm	6:30pm					
40	16.3	17.3					
41	un-tv	wtmj-tv					
42	9:30pm	10:15pm					
43	13.9		8.3				
44	wdsu-tv		whre-tv				
45	10:30pm		6:00pm				
46	13.4						
47	wwl-tv						
48	10:00pm						
49	13.8		26.0				
50	un-tv		whre-tv				
51	0:00pm		10:30pm				
52	4.9						
53	wwl-tv						
54	10:00pm						
55	24.0						
56	whio-tv						
57	6:00pm						

use's own. Pulse determines number by measuring which stations are received by homes in the metropolitan area of a given market. Station itself may be outside metropolitan area of the market.

SPOT  
AND  
SPONSOR  
HAVE  
A LOT  
IN COMMON  
AND  
SIX  
OUT OF  
TEN  
COPIES OF  
SPONSOR  
GO TO  
AGENCIES  
AND  
ADVERTISERS



NOW...real power for your Baton Rouge lineup!

Famous old "28" (UHF) retires August 1st after winning every laurel in his league (including 25 out of 26 national merchandising campaigns in which he competed). His replacement is a husky young slugger wearing a big red "9" (VHF). This "9" reaches all of "28's" loyal fans, PLUS a huge new bonus market. Now "9" serves 268,400 homes in the Central Gulf Area...and gives first adequate TV coverage to more than 30,000 additional homes.

**WAFB** TV 9 BATON ROUGE  
CHANNEL 9 LOUISIANA 

*goes farther — sells more — in one of  
the nation's fastest growing markets*

Channel 9...first in TV in Baton Rouge...is a 9-inning hustler that draws an all-time-record attendance of loyal fans. And what fans! Annual retail sales (\$270,882,000) 77% above the Louisiana average and 45% above the U. S. average! Food sales (\$53,187,000) 61% above the state, 19% above the national! Furniture/appliance/household sales (\$17,851,000) 107% above Louisiana, 80% above the U. S.!

Why not have "9" in your lineup right from the start! **Call Blair TV Associates for a quick rundown.**

# WASHINGTON WEEK

18 JULY 1960

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**The new Complaints and Compliance Division was in the beefing-up process as \$150,000 of new money became available to the FCC for hiring personnel.**

Although Sen. Warren Magnuson had originally stated that his own appropriations sub-committee hadn't voted a cent for the new division, the FCC money bill definitely provided for the watchdog group as it finally cleared Congress.

Language in the bill as it cleared the Magnuson subcommittee warning the FCC against censorship, on the other hand, was amply borne out by "legislative history." Which simply means that all legislators agreed in debate that the **money was not intended for, and couldn't be used for, censorship.**

This was small comfort to the industry, since censorship is apt to mean different things to different people. The FCC had contended from the beginning that it had no intention of getting anywhere near censorship.

Consequently, the Commission goes quietly ahead with the new division, and plans for it have not been changed by admonitions from Magnuson or anybody else.

**The Commission, meanwhile, is wrestling with a declaration that it has legal power to insist that stations program somewhere near along lines of their promises when they secured their original licenses.**

There is little dispute among Commissioners about this over-all declaration. Complications rise from the fact that a staff report urges an even stronger stand on programming. On the other hand, some commissioners want to hedge at least a little bit on the central theme, itself.

Commissioners had promised the final word on programming before now. It appears with respect to this dispute, however, that the FCC might not even beat its August recess with the decision.

Nor does the dispute about the dimensions of FCC control over programming account for all of the prospective delay.

Implicit in any announced change of FCC policy will be a **change in license and renewal application forms.** This is a technical matter, and a thorny one. Final decisions will wait the over-all policy decisions.

**There appears to have been no change in the essential lineup of the Commissioners in favor of requiring applicants to tell in narrative style what their communities need.** And then to outline plans for meeting those needs with their programming.

Thereafter the FCC would check up on how well the stations performed on the programming promises they had made on their own hooks.

Much of the delay is due to the fact that the Commissioners have wished to **present to the critical world as united a front as possible.**

In dealing with the results of the over-all network investigation and the programming hearings which followed, the FCC has dealt first with matters on which there has been substantial agreement.

The effort now that the Commission is getting down to the heart of the problem is to give and take so that as nearly a unanimous vote as possible is secured for the final decision.

The matters now under consideration will shake the **broadcasting and advertising industries from stem to stern.** Therefore, FCC chairman Frederick Ford is hoping for as nearly a solid front as he can get to face expected storms of criticism.

It is possible that the dam could break on any Wednesday this month, but more likely that further water will have to flow under the bridge.

# FILM-SCOPE

18 JULY 1960  
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A totally unexpected source of regional syndication spending may be General Mills' Gold Medal (D-F-S), which is now looking around for half-hours in which to slot alternate weeks of Ziv-UA's *Case of the Dangerous Robin*.

Gold Medal is still the No. 1 brand in its field, but what it's doing here is to bolster its position in the weaker markets.

Gold Medal as a brand is not a major tv spender, but one of its arch-competitors, Pillsbury, used another syndicated show, Ziv's *Dial 999* in 30 markets a few seasons ago.

Note that both shows are of the mystery-adventure type.

Keep your eye on *Silents Please*, ABC TV's summer replacement for Ernie Kovacs.

It's a show of silent classics, packaged by Sterling Films, and if it does well, you can expect increased interest in these shows for syndication and station programing.

A large number of silent films have long been available and it's been known that they have a special appeal to mature audiences, but the problem has been how to program them effectively.

The syndicator's caution about going into too much new production at this time has had one salutary effect: it has served to clear the shelves of inventory acquired in past seasons.

ITC's *Best of the Post* is the latest of the series to go into distribution after a considerable delay.

But note that there's no unfavorable connotation for shows that were made ready for past seasons.

Other shows with delayed-action sales, such as NTA's *Third Man*, made a national-size deal to Budweiser, while Screen Gems' *Ivanhoe*, previously produced abroad, has made important station sales, and CBS Films' *Robert Herridge Theater*, already sold in Canada and Australia, is moving along in domestic station syndication.

Second year renewals on Ziv-UA's *Lock-Up* have been made in 133 markets.

Among these are 53 American Tobacco markets, 42 of which have already found an alternate week buyer for the cigarette regional schedule.

*Lock-Up's* ratings have been one factor in renewals in many markets. Here, for example, are recent Nielsen ratings and shares in 10 cities.

CITY	STATION	RATINGS	SHARE
Philadelphia	WRCV-TV	19.9	50.0%
Syracuse	WSYR-TV	31.3	65.5%
New Orleans	WWL-TV	26.4	38.0%
Birmingham	WBRC-TV	29.9	71.5%
Boston	WHDH-TV	22.4	48.5%
Cincinnati	WLW-T	22.2	28.0%
Kansas City	WDAF-TV	25.5	49.5%
Knoxville	WATE-TV	33.7	52.0%
Los Angeles	KABC-TV	16.3	32.5%
Memphis	WREC-TV	21.1	33.0%

**Screen Gems** has racked up sales in 115 markets on its new show, **Two Faces West**, and has a renewal from **Quaker Oats** on **Award Theatre** re-runs.

Four advertisers made multi-market deals for **Two Faces West**, three of them breweries: Standard Oil of Texas signed for six southwestern markets; Labatt's Beer took Rochester, Buffalo, Watertown, and Erie; Coors Beer bought Denver, Colorado Springs, Yuma, El Paso, Amarillo, and Midland-Odessa, and Drewrys in Grand Rapids, Flint, and Cedar Rapids. (Also, Miles took San Francisco.)

**Quaker Oats** (J. Walter Thompson) signed for **Award Theatre** in 21 Western markets for a second year; these include San Francisco, San Diego, Spokane, Seattle, Salt Lake City, and Portland. (See WRAP-UP, P. 63, for details.)

A southwest agency has made a highly unusual move to put itself into regional syndication distribution.

Pitluk Advertising of San Antonio has taken over distribution rights to **Campy's Corner** for the states of Texas, Louisiana, and New Mexico from its producer, Heritage Productions.

The distribution move was made through the agency's subsidiary, **Alamo TV**.

Jack N. Pitluk, Alamo president, says it's the first time an agency has acquired such distribution rights and that it intends to sell to its own clients, to other clients, and to stations direct.

**Rod Erickson** has obtained distribution rights to the **Sam Goldwyn** feature film package and is understood to be negotiating for a large o&o deal.

The Goldwyn group contains the last of the large pre-1948 holdouts which, in the view of trade observers, waited too long and must now face tv sales competition from more recent pictures.

Speaking of the post-1948's, they haven't made the commotion they were supposed to.

**Creative Telefilm and Artists Ltd.** of Canada just acquired 110 post-'49 Warner Brothers pictures for \$11 million plus 50% profit participation; this includes U. S. as well as Canadian distribution rights.

There are already some 1,000 other post-1948's in distribution. UAA alone has over 400 from RKO, UA and other studios.

There's talk that **Screen Gems** is getting set to release 40 post-1949 Columbias, and that **Twentieth Century-Fox** is also mulling a post-1949 tv release.

Returning to the pre-1948's, last week a federal anti-trust and price fixing suit against **Screen Gems** was lost by the Government.

**Screen Gems** is now free to distribute 600 pre-1948 Universal pictures, according to its 1957 agreement whereby it got exclusive distribution rights for 14 years, paying a minimum of \$20 million annually during the first seven years.

**Ampex** has come up with a list (albeit incomplete) of national advertisers who are using tv tape in program and spot commercials or in program production.

Here it is, alphabetically:

AT&T, Aero-Wax, Alcoa, Allstate, Armstrong, American Motors, Beech-Nut, Bell & Howell, Birdseye, Breck, Buick, Brown & Williamson, Campbell, Chevrolet, Chase & Sanborn, Chrysler, Crackerjack, Crest, Coca-Cola, Colgate, Drackett, DuPont, Eastman Kodak, Fleischmann's, Florida Citrus, Ford, Gas Assn., G.E., General Foods, General Mills, Goodrich.

Also, Hit Parade, Howard Johnson, Hotpoint, Ivory, Johnson & Johnson, Johnson's Wax, Joy, Kellogg, Kent, Libby's, Liggett & Myers, Lux, Manhattan, Maxwell House, Mennen, Mercury, Mayflower margarine, Mogen David, Nabisco, Newport, Nelson's beer, Oasis, Oster, Parliament, Pream, Philco, Pittsburgh Glass, Remington Rand, Revlon, Rexall, Renault.

Plus Sealtest, Sergeant's, Shaeffer pens, Schick, Simoniz, Standard Oil, Tenderleaf, U. S. Steel, Vick, Westclox, Westinghouse, and Zest.

# SPONSOR HEARS

18 JULY 1960  
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**A candy bar account, which not so long ago changed agencies, is again on the prowl.**

The new agency's apparent tactical mistake: it recommended that the client abandon its years of affinity for tv and convert to magazines.

The marketing director who induced his management to take the account out of the old agency has in the meantime vamoosed to other pastures.

An intensive "executive suite" situation can be expected at an organization very high up in air media spending which recently installed a new top officer.

The ad manager is a member of the No. 2's longtime team and it's figured that the No. 1 will be bypassed in the making of media decisions. It happens that the ad director has always been all out for air media.

Another firecracker relating to "control" which has been tossed into the CBS TV camp: the revolt among tv film producers against the network's insistence of being granted the merchandising rights when it latches onto a series.

Wrote the lawyer for one of the producers to Frank Stanton: tell us what your position on the matter is before we take it up with the proper authorities in Washington.

A couple notes for those who get a twinge out of nostalgia:

1) Ma Perkins, whose returns from a seed offer gave P&G its first coverage pattern, celebrates its 27th consecutive year in radio, making it the oldest daytime series after the recent demise of Helen Trent.

2) With Goodrich now linked only with specials, General Mills can lay claim to being the lone surviving customer from NBC's start in 1926.

Starting with today (18) TvB can't be kidded any longer about being housed under the roof of a competitive media ally.

It's moved from the Newsweek building to the General Dynamics Building in Rockefeller Plaza. TvBites seem to be tickled with that "dynamics" association.

The rep burn-up of the week: a drug account house agency placed orders for seven tv spots a week over 26 weeks and then sought to renege on all but the most preferable spots on the schedule.

A couple of the reps retorted that only a two-week cancellation would be accepted so that the stations and themselves would get something of the bother and expense incurred in processing the business.

The agency's explanation: there'd been a change in plans. The reps are now waiting to see whether the business is placed through drug chains.

Discount the idea that even at this stage of the medium tv pros in agencies have easy sailing in dealing with clients.

Most of them you talk to still marvel at the lack of knowledge among client top management of the advertising business, not alone highly complicated tv.

Ad managers, they say, still make faulty decisions because of a disinclination to become thoroughly familiar with the medium and insistence they're program authorities—particularly their wives.

## PONSOR ASKS

*Continued from page 51)*

lection. It is an example of radio news reporting we hope to repeat during the current Conventions and upcoming election. Mr. Goodman, our moderator, learned that Congressman Adam Clayton Powell was returning from a meeting with President Eisenhower with news of great importance to the New York Negro community. The *Editors Speak* program would be on the air at the time of his arrival. A WLIR newsman caught Mr. Powell as he deplaned, invited him to join the discussion on the air at the time, and, from a telephone booth at the airport Mr. Powell became the guest of the program with five-way phone hook-up with the editors on the panel in an open discussion on what Mr. Powell had to report concerning his talk with the President. The program was a legitimate news scoop and everyone in the New York Negro community was aware of the results of the talk even before Mr. Powell had reached his home.

This is the type of public service programming on which our audience thrives. It is public service with a point and a punch and we hope, with our Negro audience having a major interest in the 1960 elections, that we will be able to serve their needs even better than we did in prior years. Not just in news areas, but in all areas of public service which will best serve our audience's interests.

**Fred Fletcher**, vice president, general manager, WRAL-TV, Raleigh, N. C.

Our experience in public service programming has indicated reaction to several types: Religion, sports and



*Non-sectarian religious presentations, teenage sports coverage, opera*

cultural. In the case of our religious program it is non-sectarian, is videotaped in advance for the convenience of ministers and musicians, and is one half hour in length each Sunday afternoon. In all audience surveys this type programming has pulled consistently high ratings. It is conducted

by an ordained minister who is well experienced in production. In 1955 he presented over 1,500 musicians in choir and solo appearances. Ministers of all Protestant faiths participate.

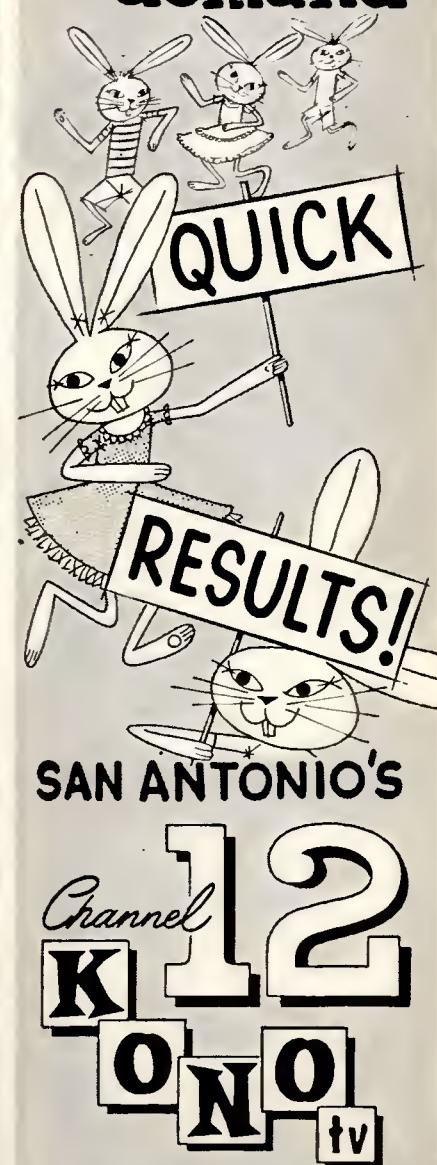
A series of youth baseball telecasts drew many comments. One was from a viewer in our outer coverage area who, in tuning in at random, was surprised to hear baseball at this particular time. Not realizing, at first, a Little League game was in progress, he spent the first few minutes adjusting the set to get the players full size.

One sports telecast that poured in the wires, letters and calls, occurred during a severe ice storm that prohibited some 12,000 basketball fans from attending a top-grade tournament in Raleigh. Arrangements were quickly made with tournament officials to telecast the opening day's game on a public service basis with the proviso that other stations could pick up the origination. This delighted not only the ticket holders stranded at home and in motels, but thousands of fans who were unable to obtain tickets due to the sell-out.

Another program that has created favorable response is our program of opera scheduled in prime time. We recently presented the second production that ran for 90 minutes. Two additional opera telecasts are planned for 1960, due to the tremendous response we received from the last. The performances are by a professional touring troupe, the National Opera Company, which is jointly administered by WRAL-TV. All performances are in English and considerable ground work is done through schools, music clubs and other organizations prior to each performance. The letters and comments have been most gratifying.

A public service award of which we are proud was presented by the United States Weather Bureau for "making" a major contribution to public safety during the threat of Hurricane "Gracie." Hourly telecasts were made from a remote at the local weather station on the progress of the storm. The programs were made available to other stations. From our standpoint the aforementioned examples have the most public appeal. Of course, these are just a few of the public service shows presented, but in the main religious, sports and cultural received the best response.

# when your clients demand



ABC Television in San Antonio...  
the Greatest Unduplicated Live  
Coverage in South Texas!

Represented by  
**THE KATZ AGENCY**

## ADVERTISERS

# NEWS & IDEA WRAP-UP

**SUMMERTIME SUNDRIES** for WOWO, Ft. Wayne, promotion kicked off with "Miss WOWO Summer Sizzle" contest. Below, some of contestants surround winner Kari Aldrich, who'll appear throughout the summer in such audience participation events as 'beach ball' and 'family picnic'



Daytime network TV has become another battleground for the national cakemixes.

P&G's Duncan Hines (Compton) will have three quarter-hours of its own weekly on NBC TV, while General Mills (BBDO) is on the verge of allocating \$1 million in behalf of its Betty Crocker line on the same network.

**Pittsburgh Plate Glass** (BBDO) will use 20 spots on CBS Radio's Garry Moore show in August to continue the sponsor's identity with that star a while longer.

PPG sponsored Moore on CBS TV this past season and it also happens that August is the month in which auto owners do most of their glass replacement.

The FTC crackdown on the merger of the Clorox Co. with P&G might be interpreted as somewhat of a setback to the soap giant's expansion range.

**50-STAR FLAG** goes to Sister Mary Bernadine of Schlarman Children's Home from WMBD's (Peoria) Walter Thurman for correct answers to station's history questions



**SPECIAL DELIVERY** of KSET's (El Paso) new 24-hour broadcasting schedule is provided by coeds Ann Spinks (l), Kay Young



The examiner in the case upheld the thesis which was used in the complaint citing the proposed merger as illegal, namely:

1) The acquisition of Clorox, which already had 49% of the liquid leach market, would lessen competition and tend toward monopoly.

2) P&G's financial and economic strength, its tremendous advertising and promotion power and ability to buy media at maximum discounts, gave it advantages which prevented existing competitors from expanding by normal methods of competition.

Interesting citation in the preliminary decision: Joint purchase of advertising with P&G for a 12-month period ending 30 June resulted in a saving of \$138,500 for Clorox.

**Hamm's Beer took the number one spot in ARB's May Best-Liked Commercial tally, for the second consecutive month.**

Post cereals jumped to second place and Piel's Beer moved back to number three. Two newcomers to the survey: Nabisco and Procter & Gam-

ble. Three commercials, after a long absence returned: Texaco, Winston, and Chevrolet.

Here is how the survey lines up:

RANK	BRAND	% COMMERCIAL MENTION
1)	Hamm's Beer	7.1
2)	Post Cereals	4.4
3)	Piel's Beer	4.1
4)	Johnson Baby Powder	3.8
5)	Burgermeister Beer	3.0
6)	Ford	2.9
7)	Dodge	2.8
8)	Mr. Clean	2.5
9)	Seven-Up	2.2
10)	Doublemint Gum	2.0
	Kraft Foods	2.0
	L&M Cigarettes	2.0
13)	Dial Soap	1.9
	Ivory Soap	1.9
	Winston Cigarettes	1.9
16)	Kellogg's	1.8
	Snowdrift	1.8
18)	Brylcreem	1.4
19)	Maxwell House Coffee	1.3
20)	Nabisco	1.1
	Procter & Gamble	1.1
	Texaco	1.1
23)	Chevrolet	1.0

**General Foods and P&G appears to have elected to buck ABC TV's the Untouchables this fall with a newcomer standup comedian, Bob Newhart.**

It'll be known as the *Bob Newhart Show*, with CBS reportedly making a substantial talent contribution.

#### Campaigns:

• **Dow Corning Corp.** (Church & Guisewite, Midland, Mich.) has scheduled its biggest campaign for two silicone products, Shoe Saver and Suede Saver. The theme "silicone protectors" for footwear will be launched on network TV this fall. Commercials which demonstrate the product's water and spot repellency, will be aired on ABC TV afternoon shows from 13 September to 18 November. The one-minute commercials will run on *Beat The Clock*, *Who Do You Trust*, and *Love That Bob*.

• **Shulton** (Wesley Associates) is running its most intensive national campaign for the Bridgeport line of insecticides (Bug Bomb, Slug-A-Bug and Flower Guard). The high spot of

**PROSIT!** Toasting recently consummated contract between Anheuser-Busch and WNBC, N.Y. at Newark Rathskeller restaurant are (l-r) Ralph Rapisardi, A-B's N.Y. State div. mgr.; NBC's Herman Maxwell, Johnny Andrews; Andrew McClellan, A-B east. reg. administrator

**RICIN' TO THE OCCASION,** d.j. Rod Roddy (l), KQV, Pitts., takes chopstick lessons from Dan Yee, newest member of his show



**WATER SHOW**, staged by WGY-WRGB, Schenectady, drew estimated 30,000 to city's Central Park. Featuring the Tommy Bartlett Water Ski troupe, the hour-long show was presented free of charge by General Electric stations as a thank you to listeners



IN 4 STATION  
DETROIT

# 36 \*

## FIRSTS

5 SECONDS-1 THIRD

out of 42

QUARTER-HOURS

7:30 AM TO 6 PM

\* NEILSEN APR. 1960

## FIRST

OVERALL SIGN-ON TO SIGN-OFF

## FIRST

IN FIVE OF SIX 3-HOUR

CATEGORIES

6 AM TO MIDNIGHT

# DETROIT

11 YEARS OF LEADERSHIP IN THE NATION'S 5th MARKET

# WJBK-TV

the STORER station  
13 years of responsible  
CALL KATZ

the program is the multi-weekly spots on the *Jack Paar Show* lasting 11 weeks and reaching 100 markets.

• **Carlsberg Beer** (Wexton Co.) is using spots on radio stations in New York, New Jersey and Connecticut for a consumer "one word" contest to push distribution. All announcements maintain the lofty literate tone in keeping with the Quaff-manship campaign of 1959.

• **General Electric** will launch, in the fall, a \$1 million light bulb sales push. It will center around a nationwide tv campaign, featuring *Mr. Magoo*, with a political campaign theme and tie-ins with the presidential election. Tv plans include 100 spot commercials in each of 125 key lamp markets for a four-week period beginning 19 September and the use of 269 stations reaching 95% of the population. Agency: BBDO, Cleveland.

• **A. C. Gilbert** will begin a campaign on behalf of American Flyer trains and stock cars on ABC TV. Sponsorship will start on 15 November and continue through Christmas on these shows: *Rin Tin Tin*, *Rocky and His Friends*, *My Friend Flicka*.

## AGENCIES

**Compton** continues on its hot account-snagging trend.

The past week it brought in three: Alberto-Culver, \$12 million, Toyota Motors, \$750,000, and Calvert, \$1.5 million. Brings the billing to the \$90-million-plus range, the highest it's ever been, and giving it a diversity of products as wide as any of second sized agencies.

(See 11 July SPONSOR, page 8, for more on recent Compton billings zoom.)

Compton has gone international with its acquisition of **Garland Advertising Service Ltd.**, London.

Compton, billing \$90 million, and Garland, in operation since 1922, feel that the new affiliation will enable both agencies to enlarge its scope. Garland-Compton, Ltd. will be headed by its present management.

**Agency appointments:** American Oil (Amoco) from Joseph Katz, N.Y., to **D'Arcy**, Chicago, billing \$6 million . . . Lever's Hum laundry liquid

to **JWT** and **Rinso Blue** and **Rinso Soap** from **JWT** to **SSCB** . . . **Kemper Insurance Group**, billing \$1 million, to **Clinton E. Frank** from John W. Shaw . . . **General Acceptance Corp.** from **Brown & Butcher** to **Wesley Associates** . . . **Oakite**, marketed by **B. T. Babbitt**, to **Geyer, Morey, Madden & Ballard** . . . **Lever Brothers, Ltd.**, to **Cockfield, Brown & Co.**, Montreal, for French language tv programs . . . **Gaylord Products** to **R. Jack Scott**, Chicago . . . **Pearl Brewing Co.** to **Tracy-Locke Co.**, Dallas, billing \$1.5 million.

**New agency:** Evan D. Neuhoff, formerly of **WBZ-TV**, Boston, and Joseph H. Perkins have opened **Communications Consultants, Inc.**, a new agency specializing in broadcast media services. The offices are located in Brookline, Mass.

**Merger:** **Grant Advertising** and **Robinson, Fenwick & Haynes**, Los Angeles, have merged. The move will add over \$4 million to Grant's annual billings of \$90 million.

**New offices:** **Irving J. Rosenbloom and Associates**, billing \$4 million, opened a Beverly Hills branch to be headed by Sydney M. Cohen . . . **Robert C. Durham Associates** opened offices in Ft. Lauderdale and Miami, Fla. . . . **Mid American Advertising**, Parkersburg, W. Va., has opened an Eastern Marketing Division in Philadelphia. Tyson L. Janney will head the new office.

**Moved:** **ARB's** Los Angeles office has moved to 6615 Whittier Blvd.

**Admen on the move:** Elected v.p.s this week: **Edward J. Going** at **SSCB**, **Harold Graham, Jr.** and **Thomas F. Greenhow** at **M-E Productions** (radio/tv affiliate of **McCann-Erickson**). **Melvin G. Grover** at **Campbell-Mithun**, **Betty Thomas** and **Robert L. Nourse** at **Adams & Keves**. **David C. Watrous** at **Earle Ludgin** . . . **Thomas J. Ellis** to **Allston, Smith & Sonable** as director of media planning and purchasing . . . **Major General Harlan C. Parks**, to general corporate executive at **McCann-Erickson** . . . Named account supervisors at **Burnett**: **John C. Ianiri**, **Charles Jones**, and **William S. Robinson** . . . **Vernon Lut-**

rell, to marketing executive at Lambert & Feasley . . . **Marge Flotron**, o Earle Ludgin as media director . . . **Charles A. Pooler**, to executive committee of ARF.

## FILM

**The influence of UA's production philosophies is beginning to make itself felt at the Ziv-UA organization.**

Hitherto Ziv always created and produced programs from "within the shop."

UA's idea has been to deal with individual producers on individual shows.

Since the Ziv-UA merger, shows such as *Home Run Derby* and *Case of the Dangerous Robin* were reflections of Ziv-originated attitudes toward production.

Now Ziv-UA has signed its first production deal with an independent: **John Robinson** will deliver a contemporary action show through his **Libra Limited** company.

It is the first Ziv-UA production deal to show evidence of UA-styled thinking.

**Sales:** Screen Gems' *Two Faces West* to Labatt's Beer in Rochester, Buffalo, Watertown, and Erie; to Coors Beer in Denver, Colorado Springs, Yuma, El Paso, Amarillo, and Midland-Odessa; to Drewrys in Cedar Rapids, Flint, and Grand Rapids; to Miles of California in San Francisco; and to stations including KTTV, Los Angeles; WGN-TV, Chicago; WWJ-TV, Detroit; WDSU-TV, New Orleans; WLW-A, Atlanta; WTVJ, Miami; WSM-TV, Nashville; WBNS-TV, Columbus; WTCN-TV, Minneapolis; KFMB-TV, San Diego; WJXT, Jacksonville; WBTV, Charlotte, and WAVY-TV, Norfolk . . . Ziv-UA's *Lock-Up* renewed or purchased for its second year by Old Kent Bank and Trust (Aves Shaw & Bing) alternating with Standard Oil of Indiana on WOOD-TV, Grand Rapids; Safeway Stores on KXLF-TV, Butte; Dominques Chevrolet on KLFY-TV, Lafayette; Towne Services on KCEN-TV, Waco-Temple, and Hansen Dairy Products in Great Falls, Mont., which station to be selected, plus Shell Advertising on KNOE-TV, Monroe, La., with client still unnamed; second

year station sales include WTMJ-TV, Milwaukee; WBAL-TV, Baltimore; WWJ-TV, Detroit; KFSA-TV, Ft. Smith; WMAZ-TV, Macon; WJAR-TV, Providence; WSTV, Steubenville, and WRVC-TV, Philadelphia; new stations to carry *Lock Up* are KFYR-TV, Bismarck; KMOT-TV, Minot; KUMV-TV, Williston; KDIX-TV, Dickinson; WTVM, Columbus; WCTV, Tallahassee; KLAS-TV, Las Vegas, and KOOK-TV, Billings.

**Tape commercials:** San Francisco's first "silent" tv spot was a soft sell commercial produced on tape by **KGO-TV** for **Morris** automobiles; the commercial featured an actor performing like a mechanical man and turning flip cards . . . **S & H Green Stamps** (SSC&B) used the mobile Ampex recorders of **Mobile Video Tapes** of Hollywood to turn out 28 commercials in seven days featuring home interviews with California housewives, including some at widely scattered California locations.

**Feature film sales:** MCA's Paramount pictures package to WDEF-TV, Chattanooga; WDBJ-TV, Roanoke; WRVA-TV, Richmond; WKTV, Utica, and WFMH-TV, Youngstown.

**Promotion:** CNP's *Blue Angels* has been praised in Congress by Rep. James E. Van Zandt of Pennsylvania, a Navy veteran.

**Tape installations:** Ampex's latest tape installations are at KARK-TV, Little Rock; WTVJ, Miami; KIMA-TV, Yakima; Fuji Photo Film Co., Tokyo; Purdue University, West Lafayette; University of Georgia, Athens, and (mobile unit) at WTCN-TV, Minneapolis.

**Strictly personnel:** **Marion Doherty** named casting director of Screen Gems' *Naked City* . . . **Stephen I. Simon** is director of client services for NTA's Television Audience Research (TAR) . . . **Gerald F. (Jerry) Rester** is eastern sales manager Ampex video products . . . **Larry Woolf** joins Graphic Pictures, Chicago, as a producer/account executive . . . **Drummond Drury** elected v.p. of photography for Filmways.

**Commercials:** **Tracy-Locke Company** of Dallas captured facial ex-

pressions of a descending parachutist in a commercial produced for **Champlin Oil & Refining Co.**

**Unions:** SAG has reached an agreement with AMPP and ATPV providing pension, health and welfare benefits, and increases in minimum rates, one retroactively to 1 June 1960 and another to take place in 1962.

**More on feature films:** M & A Alexander of Hollywood has a *V.I.P.* package of 35 post-1950 feature films which has already been sold to, WAGA-TV, Atlanta; WJBK-TV, Detroit; WISH-TV, Indianapolis; KRON-TV, San Francisco; WAVE-TV, Louisville; WCAU-TV, Philadelphia; WREC-TV, Memphis; KFSD-TV, San Diego; WWL-TV, New Orleans; KHQ-TV, Spokane; WKBW-TV, Buffalo; KRLJ-TV, Las Vegas, and KGNS-TV, Laredo.

## NETWORKS

**Looks like ABC TV will become the beneficiary of a \$1-million expenditure from Brillo (JWT) for the coming season.**

It'll be a mixture of night and daytime participations.

The loser: NBC TV.

**NBC Radio** had joined the current promotional hoopla about what age groups dominate the audience.

Come 1 August the network will unveil a study jointly developed by NBC Research and Nielsen which will admit:

Network radio reaches mostly the middle-aged 35-49-year-old housewife group.

But, the promotion piece, will be quick to point out that it is this age group—whence network radio derives its hardest loyalty—that accounts for the highest disposable income and spends the most money for products.

**Network tv sales:** Schick Electric Shaver (B&B) will co-sponsor *The Witness* with Esquire Shoe Care Products (Mogul, Williams & Saylor) on CBS TV on alternate Thursdays . . . **Jantzen** (Hockaday) has signed as a sponsor for the ABC TV's *American Bandstand* . . . **Firestone**

50,000  
WATTS  
CBS

WGBS  
RADIO  
MIAMI

TOTAL  
INFORMATION  
RADIO

the STORER station  
backed by 33 years  
of responsible broadcasting

CALL KATZ

Tire & Rubber (Campbell-Ewald) will sponsor the weekly half-hour *Eye witness to History* on CBS TV next fall . . . General Electric Theater will present a special one-hour program on education on CBS TV in November.

Thisa 'n' data: Robert Sarnoff pledged that NBC Radio and TV will present the Republican and Democratic presidential and vice-presidential candidates in a series *The Great Debate*, if Congress passes the required legislation . . . Mutual will again air the full schedule of the Baltimore Colts . . . AB-PT and Disney have settled their squabble: ABC sold its Disneyland stock, at a substantial profit, back to Disney and Disney won't sue the network any longer regarding their tv contract.

Network personnel notes: Howard Barnes, to CBS TV as director of programs, administration, Hollywood . . . Alfred Greenberg named manager, stations promotions services, for CBS o&o radio stations.

#### RADIO STATIONS

Japan Airlines is buying across-the-board nightly spots in several markets to drum up summer travel trade.

Apparently the airline figures that by the time the two-months' campaign starts, 1 August, things will have quieted down in Nippon. The spots will be next news.

Agency: Botsford, Constantine & Gardner.

CBS's seven radio o&o's taking advantage of the political conventions to put together coverage maps based on mail counts.

The stations will offer to give away so many transistor sets daily for the "lucky" listeners who send in their names and the counties in which they live.

#### Ideas at work:

• Safety in St. Louis: KMOX, St. Louis, in a two-week on air "Child Safety Campaign," is running recorded announcements, during local origin programs, with athlete's wives urging motorists to drive with caution. Grade schoolers are competing in a "Safety Slogan Contest," the winner

receiving a transistor radio, four tickets to a Cardinal game, and dinner for four at a local bistro.

• Breaker's pies: WNAX, Yankton, S. D., asked its listeners to supply their favorite pie recipes to the station. The idea: station staffers sifted through the assortment and selected the recipe which would best demonstrate their prowess in pastry preparation. Listeners, whose contributions were chosen, received cash prizes.

• What's the percentage: KFWB, Los Angeles, asked members of the advertising world to "Think Mink." The idea: contestants were to guess the average rating share for the months of March-April. The prize: a mink stole, of course.

• Wanna win a kangaroo?: KXLR, Little Rock, is helping the city complete its zoo via a marathon broadcast. Each of the station's personalities broadcast, round the clock, from a lion's cage (the occupant having been relocated), in an attempt to raise money to buy three kangaroos. Listeners are also requested to submit names for the animals. Winners of the contest will win the kangaroo . . . to be given in their behalf to the zoo.

Thisa 'n' data: WHK, Cleveland, in an effort to curb the highway death toll in Ohio, made a safety campaign kit available to over 100 stations in the state . . . Every record played on WIL, St. Louis, is being given away to its listeners during the "Record Rampage" . . . WNAR, Norristown Pa., held its third monthly Koffe Klatch at Valley Forge Country Club Inn . . . WCBS, N. Y., d.j. Jack Sterling is distributing novelty weather forecasters to the trade . . . WKY Oklahoma City, helped apprehend two women jewel thieves via a new broadcast . . . KQV, Pittsburgh, ran a contest in conjunction with the Community Chest and United Fund and awarded two one-week vacations at camp . . . The annual Iowa Talc Corn Network Convention was held 21-23 June and elected to office were Ben Sanders, KICD, Spencer, president; George Bolger, KWPC, Muscatine, vice president; Glen Stanley KBOE, Oskaloosa, secretary; Jim Bowden, Minneapolis rep, treasurer.

Kudos: WISN, Milwaukee, recipient of Union Carbide's 7th annual

ward for Excellence in Programming . . . KFI, Los Angeles, program *Turn Back the Clock* given the Armed Forces Radio Award.

ation staffers: John J. Heet-  
nd, named general manager, KIXZ,  
marillo . . . Richard G. Salerno,  
general manager, KCKY, Coolidge,  
riz. . . Al Racco, to general man-  
ger, KLAC, Los Angeles . . . Charles  
. Gunn, to general sales man-  
ger, CKLW, Detroit . . . John R.  
anty, appointed station manager,  
CCM and WGHJ-FM, Lawrence,  
lass. . . William Venell, to na-  
onal sales manager, WPBC, Min-  
neapolis-St. Paul . . . At WGAR,  
leveland: Dale F. Palmer, to na-  
onal sales manager and James K.  
Vard, to sales promotion manager  
.. Alfred N. Greenberg, named  
anager of station promotion serv-  
ces, CBS Radio o&o stations . . .  
Kenneth L. Ross, to account exec-  
utive, KFMB, San Diego . . . Dick  
Westman resigned as v.p. of KLAC,  
Los Angeles . . . Tom Hanserd, to  
operations manager, WSM, Nashville  
.. To account executives: Kenneth  
L. Miller, KABC, Los Angeles, How-

ard Zacks and Edwin Charles,  
WKAT, Miami Beach, Jerry  
O'Brien, WICE, Providence.

## REPRESENTATIVES

Western FM Sales may have start-  
ed something by announcing  
there'd be a 20% discount for  
agencies buying through West-  
ern.

Their explanation for departing  
from the traditional 15%:

"FM rates are relatively low in re-  
lation to other broadcast media and  
agencies, in some instances, cannot  
afford on present commissions to de-  
velop the specialized copy or cam-  
paigns that are required to take ad-  
vantage of the specialized fm audi-  
ence."

Western also announced its mer-  
ger with Modern Media FM Sales so  
that they may provide expanded rep-  
resentation for their fm stations.  
They'll now have coverage in Holly-  
wood and San Diego, in addition to  
their present 16 markets.

The John E. Pearson Co. has

put out for station and general  
trade consumption a nifty precis  
dealing with its dimensions, phil-  
osophy, and people.

The presentation starts off with  
posing the query, "What Is JEPCO"  
and then proceeds to answer it in  
terms of opus operandi, branches  
and executive biography.

**CBS TV Spot Sales is distributing**  
issue #1 of its new house organ  
called *Saleslants*.

The first copy dramatically illus-  
trates the importance which the huge  
shopping centers play in the market-  
ing of almost every product.

The growth of suburbia buying is  
pointed up graphically:

YEAR	CITY	SUBURBS
1950	\$4.3	\$0.9
1958	3.6(-15%)	1.9(+107%)

**Rep appointments — stations:**  
WOKY, Milwaukee, and KCBQ, San  
Diego, to John Blair & Co. . . .  
WEEP, Pittsburgh, to Gill-Perna . . .  
WPBC, Minneapolis-St. Paul, to  
Broadcast Time Sales . . . WLYN,  
Lynn, Mass., to Kettell-Carter Sta-  
tion Reps, Boston.

# Dominance . . . IN GREENVILLE — SPARTANBURG — ASHEVILLE



A GIANT Market ranking with Birmingham,  
Nashville, New Orleans and Richmond\*

\*Here's the comparison, from TELEVISION Magazine  
Data Book, March 1960 (Note: Add (000) to all figures).

MARKET	TELEVISION HOMES	TOTAL HOMES	POPULATION	RETAIL SALES
WFBC-TV	394.5	502.4	1,971.6	\$1,517,766
Birmingham	427.3	549.1	2,096.6	1,724,231
Nashville	345.2	463.4	1,731.4	1,426,693
New Orleans	383.4	468.8	1,710.7	1,556,221
Richmond	272.5	329.2	1,315.5	1,266,846

### DOMINANCE IN THE RATINGS!

Beginning in 1953, WFBC-TV was  
first to serve all three metro areas of  
Greenville, Spartanburg and Asheville.  
From sign-on to sign-off, WFBC-TV  
has dominated every major survey  
covering these three areas.

NB  
CHANNEL 4  
**WFBC-TV**  
GREENVILLE, S. C.

Represented Nationally by  
**AVERY-KNODEL, INC.**

Ask the Station or our  
Representatives for complete  
information, rates, and avail-  
abilities in the "Giant Market"



**WJW**  
**TV**  
**CLEVELAND**

*the STORER station  
backed by 33 years  
of responsible broadcasting*  
CALL KATZ

**Rep appointments — personnel:** **Peter Allen**, appointed sales executive, John Blair & Co., Detroit . . . **Allen Long**, to tv sales, Avery-Knodel . . . **Richard Jungers**, named account executive, NBC Radio Spot Sales.

## TV STATIONS

The upcoming (14-16 November) Broadcasters' Promotion Association Convention will concentrate on "how-to" sessions rather than formal presentations.

The decision on the new format was made after surveying BPA members, the majority of whom favored the "shirt sleeve" discussion groups.

On the agenda: color tv, budgets, merchandising, the FCC and Harris committee, image building, etc.

### Ideas at work:

- **Fourth's festivities:** Personalities and executives of **KDKA-TV**, Pittsburgh, were kept hopping on 4 July weekend as participants in the station's summer promotion campaign. Four affairs, staged around the Independence Day celebrations, were scheduled by the station with the thought of keeping as many people off the road as possible. Featured events included: an "Old Homeweek" parade with KDKA stars, a five-hour water show, "Dennis the Menace" contest, and an evening of entertainment and fireworks.

- **Breakfast in bed:** A recent contestant on the *One O'Clock Show*, **WBAL-TV**, Baltimore, revealed that a life-long desire of hers was to be served breakfast in bed. Emcee, Bob Jones, picked up the remark and offered his services as "garcon" for the occasion. The little lady got her repast amid envious sighs from friends and neighbors.

- **Gone fishing:** **KROC-TV**, Rochester, N. Y., and its client, Koerner Motors, ran a promotion to sell cars via the "Fishing Festival." The promotion: 1,000 gold fish were tagged and placed in a 5,700 gallon swimming pool, which the auto dealer installed in their showroom. Customers surrendered their car registration and were entitled to fish for 10 minutes. Tags were numbered to indicate the prize won or a chance for the grand prize drawing.

Thisa 'n' data: **WSJS-AM-FM-TV**, Winston-Salem, recently published brochure listing the features it produced in the public interest, and showing the organizations and causes served by the stations . . . **Cascade Broadcasting Co.** previewed CB TV's "Creepy Peepy" in covering the Yakima Diamond Jubilee . . . A survey conducted by Social Research Inc., for TV Guide, points out that the "highbrows," who are highly critical of television, make up less than five per cent of the nation's tv audience . . . Bozo the Clown (Bill Allison) star of **WKJG-TV**, Fort Wayne, was guest star with Ringling Brothers Barnum and Bailey Circus when it came to town . . . **KPHO-TV**, Phoenix, completed its 300-foot tower and is now operating on 100.0 watts . . . **KEYC-TV**, Mankato, Minn., joined the Forward Group of radio and tv stations . . . Chicago first place winners in the **Crown Stations** Treasure Hunt are Dale Arvidson, Grubb Advertising; Larry Claypool, JWT; Francine Goldfine, Arthur Meyerhoff; Lino Bumb, Burnett; and Elliot Johnson, McCann-Erickson.

**New quarters:** **KSTP-AM-TV**, Minneapolis-St. Paul, has announced plans for a \$9 million office and hotel center in which its own quarters will be incorporated.

**Kudos:** **WWL-TV**, New Orleans, recipient of a "special citation" from the city "for continuous cooperation with the City Council and Chamber of Commerce, and for constant service to the community" . . . **WNEM-TV**, Bay City-Flint-Saginaw, Mich., awarded the 1960 School Bell Award for distinguished state and local reporting, and its interpretation of education during the 1959-60 school year.

**On the personnel front:** **Norman Hawkins**, to general sales manager, **CKLW-TV**, Detroit . . . **H. George Carroll**, to operations manager, **KFRE-AM-FM-TV**, Fresno, Calif. . . . **Frank Merklein**, joined **TvB** as director of member sales presentations . . . **Armin N. Bender**, to assistant sales manager, **WROC-TV**, Rochester, N. Y. . . . **MacDonald Dunbar**, to **TvB** as account executive . . . **Johnny Wright**, to account executive, **WSPA-TV**, Spartanburg, S. C.

# Tv and radio NEWSMAKERS



**Elmer O. Wayne** assumes his new position as general manager of ABC radio station KGO, San Francisco, today. Before entering broadcasting, he was in advertising and sales with Curtis Publishing. In 1951, Wayne joined WJR, Detroit, as general sales manager, and in 1957 he became vice president of that station. Two years later he moved to KFI, Los Angeles, assuming position of general sales manager. Wayne is a graduate of Western Reserve University. He and his wife Kathryn have two children.

**Major General Harlan C. Parks** (U.S.A., Ret.) has joined McCann-Erickson a general corporate executive. General Parks has spent a total of 31 years in the service: 14 with the Air Force and 17 with the Army. For the past three years, he had been Chief of the Army and Air Force Exchange Service, and was responsible for the world-wide administration of PX's. General Parks will assume many of the duties currently discharged by Gilbert Stilson, executive v.p. and general manager of the agency.



**Cecil K. Carmichael** has been named a vice president of Benton & Bowles. He became associated with the agency in 1947 in its publicity department, and in 1956 he moved into an account executive position. Two years later, Carmichael was appointed account supervisor at B&B. Before joining the agency, he was with NBC, first in the promotion department and later as assistant general manager of the network's o&o stations. He's been with Crosby Broadcasting; WBT, Charlotte; WKRC, Cincinnati.

**Ed Racco** was named general manager of KLAC, Los Angeles, AM and FM operations. He joined KLAC and KLAC-TV (now KCOP) in 1952 as sales service representative and was subsequently promoted to the position of account executive. He then achieved the status of local sales manager with the station. Before his association with the Los Angeles station, Racco held the positions of sales manager of KRUX, Phoenix, and account executive with KNX, L.A. He assumed his new post on 7 July.



## A TELEVISION ADVERTISING DOLLAR WELL SPENT

Sell Western Montana  
At \$1 per 1,000 TV Homes

★ 9 OUT OF EVERY 10 TV HOMES view only KMSO-TV in Far-Western Montana. Captive Audience in 90% of the area.

★ 7 CITIES ENJOY KMSO-TV's Best Lineup of CBS, NBC, & ABC programs in Montana: Missoula, Butte, Anaconda, Helena, Hamilton Deer Lodge, and Kalispell.

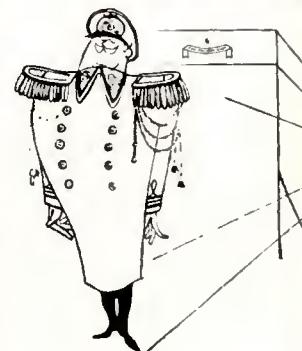
★ "Preferred City" (Missoula) Bank Debits hit +20%, highest of all Montana cities. 1B V.H.F. Boosters "extend" coverage of KMSO-TV to

58,475 TV HOMES

CBS • NBC • ABC



NATIONAL REPRESENTATIVES  
FOR JOE-TV, INC



## INTRODUCING THE NEW DRYDEN-EAST HOTEL

39th St., East of Lexington Ave.  
NEW YORK

Salon-size rooms • Terraces • New appointments, newly decorated • New 21" color TV • FM radio • New controlled air conditioning • New extension phones in bathroom • New private cocktail bar • Choice East Side, midtown area • A new concept of service. Prompt, pleasant, unobtrusive.

Single \$15 to \$22 Suites to \$60  
Special rates by the month or lease

Robert Sarason, General Manager  
ORegon 9-3900

# The seller's viewpoint

*The down-to-earth selling qualities of television are not exploited as much as they should be in the opinion of Robert E. Miller, sales manager for WFBG Radio and WFBG-TV, Altoona. He cites a real down-to-earth case to illustrate his point—that of a maker of earth-moving equipment in his area who is successfully advertising on video. What makes the example particularly significant is the fact that the client was not producing a consumer-type product but machinery of interest to a limited group of people.*



## PROSPECTING VIA TELEVISION

**T**elevision is defined, explained, attacked, defended, debunked, and extolled by many devices. And sometimes the fundamental values of television as medium of communication—getting attention, arousing interest, creating desire and asking for orders—are degraded by quantitative measurements only. Yet it is irrefutably true that tv, properly used, is peerless in its appeal to all kinds of people.

It is also true that television is unmatched as a sales tool in finding prospects, presenting the product, motivating people, and producing the desired response—the profitable completion of business transactions.

For example, P. M. Burns of Clearfield, Pennsylvania, is a consistent television advertiser. He deals in heavy earth-moving equipment—tractors, graders, trucks, etc. He retails one type of dump truck for about \$46,000.

When he was approached by WFBG-TV salesman Dave Pretz, he recited his problem: finding a very small number of qualified prospects in a tremendous area.

After discussing the nature of his business—and his problem—at some length, Burns agreed to try television on a limited basis. He bought two Class B, I.D.'s, weekly (ROS), after 11 p.m. His announcement was a simple voice over slide production, showing a picture of a piece of equipment, listing several brand names (makes) and inviting the viewer to see the selection personally.

He had no other advertising outside his immediate area. Patiently Mr. Burns watched this campaign roll along.

Then it happened. A prospect from Chambersburg, Pennsylvania, visited Burns three months after his television schedule began. The prospect explained that he had "seen the advertisement on tv and thought it might be worthwhile to come up." Besides mentioning that the 120-mile drive was pleasant, he said he really did not know of any nearer place that offered the equipment he wanted.

A sale was made.

This experience illustrates certain fundamentals well enough to make reviewing them of consequence. First there was a definition of the problem; namely, how should one find prospects in an area marked by Harrisburg (130 miles east), by Pittsburgh (110 miles west), by St. Marys, Pennsylvania, on the north and by Cumberland, Maryland, 100 miles south? Obviously, "trade" advertising would have meant overlapping into the territories of other dealers. And use of other media of local advertising would require a complex of costly advertisements beyond the scope of Burns' budget.

Second, any suggested solution to the problem had to include consideration of new entrants in the contracting field, as well as that prospect who needed equipment for expansion of his activities or for replacement of worn out equipment. Of course, Burns' list of his own customers and of contractor-prospects in the area revealed those who could be reached personally or perhaps by mail. However, distance and dispersement of potential customers made these methods seem impracticable.

It made sense, then, to choose television, because of its extensive geographic coverage, because the great number of people reached by television increased the probabilities of success in getting his message consistently to the group he wanted (in a two-station market the audience is less fractionalized), and because WFBG-TV simplified his advertising operation.

That Burns is delighted by the results is evidenced by his twice renewing his 52-week contract. And he insists that the copy remain unchanged.

A gratifying sequel to this success story is that a local heavy equipment repair shop is now imitating the p.m. Burns technique and is already satisfied with results.

We urge our advertisers to remember these values and to use television completely.

## COMMERCIALS

Continued from page 43)

Combination of live action special effects for four. Humor was employed by eight and color by only one. Musical and sound track was relied upon by 13, and product demonstration by only one. (See chart pages 2-43.)

One particular trend emerges as being of primary significance from a review of the entries and winners in this first American TV Commercials Festival. It is the growing appreciation of the ability of the public to like and understand a more sophisticated commercial than they have been exposed to in the past. From the standpoint of less copy needed, more audience involvement achieved, better use of picture values, entertaining animation backstopped by selling copy, the commercials chosen by the TV Council for this festival are worthy of employment as guide posts.

It is hoped that agencies, their clients, and advertising clubs and production associations will take advantage of the opportunity offered by the Festival Director to screen and appraise this outstanding work.

## WAPI-TV

(Continued from page 39)

the program-commercial in the Birmingham market.

Today, less than four months since the start of the campaign, Sterling advertising manager Walter Gottfred reports the *Sterling Weathervane* station break has "provided the most powerful advertising vehicle the company has ever used in tv."

Plans are now underway for Sterling's expansion of the *Weathervane* idea to additional tv markets. ▀

## FILM-VIDEO TAPE

(Continued from page 39)

anywhere from 10 days to three weeks.

That's where film and tape came together. "Why not," mused Countryman, "run 'A' and 'B' rolls and the magnetic sound track in synchronization and put the whole thing together on video tape?"

The idea was hatched, and here's how the schedule worked out:

*Saturday and Sunday:* Shot film on nearby Lake Minnetonka.

*Monday:* Film was processed and projected for producer and agency to select takes to be used.

*Tuesday:* Agency provided revised scripts, edited film into "A" and "B" rolls. Voice over sound track and motor and water sound effects were recorded.

*Wednesday, a.m.:* Sound effects dubbed and sound track was edited.

*Wednesday early p.m.:* Countryman and PSL people moved into the WCCO-TV tape control room. "A" and "B" rolls were threaded in two synchronous projectors in the film room, while the magnetic film sound track was set up on a recorder in the control room.

Projectors and tape player were started in perfect sync. Cuts, dissolves, and wipes from scene to scene were executed on the special effects board. Video tape playback provided immediate "answer prints."

*Wednesday, 3:30 p.m.* After three takes, one-minute and two 20-second commercials had been completed and duplicated. The spots were ready for a Friday air date.

The date: Tuesday, July 26

The place: Pelham Country Club

The occasion: The Broadcast Industry's 2nd Annual

# fun day

SPONSORED BY RTEs

Join the festivities for this full day of fun . . . golf, tennis, swimming, softball and many other daytime activities, topped off by a night of dancing and entertainment.

- Scores of prizes for competition in various sports events.
- Special contests for the ladies.
- Golf will include prizes for low net, high gross (Duffer prize), driving contest and others for hole-in-one, pitching, putting and chipping.

Plan to spend the entire day with us or come out for the dinner and entertainment.

Get your reservations in early.

Reservations are pouring in . . . if you haven't made yours, call RTEs Headquarters (PL 8-2450) or send coupon NOW: Claude Barrere / RTEs / 515 Madison Avenue / New York City  
Yes, I'll be there . . .

Reserve \_\_\_\_\_ places for dinner and dancing

Golf \_\_\_\_\_ AM \_\_\_\_\_ PM \_\_\_\_\_

Enclosed is \_\_\_\_\_ (\$10.00 per person for dinner & dance)

NAME \_\_\_\_\_

COMPANY \_\_\_\_\_

ADDRESS \_\_\_\_\_

I WILL NEED TRANSPORTATION \_\_\_\_\_

# SPONSOR SPEAKS

## The program challenge of the '60's

Ordinarily SPONSOR, as a weekly use book for radio/tv advertisers and their agencies, does not greatly concern itself with programing in the air media.

Our primary role is to present dollars-and-cents facts and news about radio/tv buying, marketing, and selling methods which will enable the industry's customers to use the broadcast media more fully and more efficiently.

Details of programing we generally leave to the consumer press and to the journals that are concerned with talent and show business problems.

But we believe the time has come to speak out frankly about the programing crisis and the programing challenge which radio and tv will be facing in the '60's.

We are convinced that, in recent years, broadcast managements have tended to neglect the all-important subject of program creativity and program development.

Far too much of their time and attention have been devoted to selling, to research, to financial and executive problems. Far too little to finding new, fresh, original program uses for the radio and tv media.

We believe this situation is becoming serious.

No industry can hope to grow and prosper if it neglects its product. And programing is the product on which the whole structure of broadcasting is built. Every dollar of advertising that comes to radio/tv comes solely because of their program-product acceptance.

In the decade ahead the air media will face tougher competition for customer attention than we have ever known. Competition not merely from print, but from every sort of other activity—sports, travel, community activities, adult education—which a richer, better educated, more sophisticated American people will find increasingly attractive.

There is only one way in which radio and tv can meet such competition—by better, more interesting, more creative programs. But so far, with a few outstanding exceptions, we have seen little evidence that network and station managements seem to understand this challenge.

We believe that it is imperative for industry leaders to face the current programing plateau—and to begin devising ways and means to give back to radio and tv the creative vitality they have had in years past.

## 10-SECOND SPOTS

**The great moment:** Lead of a press release from Seymour Krawitz Publicity, N.Y.C. — "Silly Putty, the world's only solid liquid toy, celebrated its tenth year of existence by manufacturing the 25,000,000th toy to roll off the assembly lines of its New Haven (Conn.) plants." *We're impressed.*

**Sweet revenge:** An elderly lady stalled on the Merritt Parkway called a Connecticut garageman for a tow car. Agreeing on a price, the front end of the car was raised and the two vehicles proceeded on to Wilton where the lady emerged with a satisfied glint in her eye. "Fifteen dollars seemed a little steep," she said severely. "so I decided to make you work for it. I kept the brake on all the way."—Caskie Stinnett in "Speaking of Holiday."

**Last resort:** Sign in a Cambridge, Mass., television repair shop—DO IT YOURSELF—THEN CALL US.

**Steady, boy:** Watching a man try without success to unlock the door of his house, a policeman asked if he could handle the key for him.

"No thanks," the man replied. "I can hold the key; you hold the house." —Carl deSuze, WBZ, Boston.

**Squelch:** In his early in-store advertising, Howard Abrahams, now TVB v.p. of retail sales, invented a stock reply to store buyers who came to him with the line. "I could have written a better ad than that." "Take it easy," Abrahams would say, "and let me tell you about an experience my father had when he was an accountant for a circus. One time the circus was so broke it didn't have the dough to move to the next town. Well, my father got the idea of selling all the animal manure for fertilizer, and how much cash do you think he raised?"

No matter what the buyer guessed—whether 50 cents or \$5,000—Abrahams would say, "You're absolutely right! And that just goes to show you know more about fertilizer than advertising."

**Competitive spirit:** *TV Guide* reports there's a Dallas grocery store that stocks Brand X.

# WELL, THAT'S WIN, PLACE & SHOW BUSINESS!

	3 Network Share of Audience*
<b>ABC-TV</b>	<b>38.7</b>
<b>NET Y</b>	<b>33.7</b>
<b>NET Z</b>	<b>27.6</b>

The first report in July is in—and so is ABC! Our 15% lead over Net Y and 41% lead over Net Z is the biggest in a season of wins. ABC is in first place on five nights, in second on two, and never in third. Quite a "track record". Advertisers finish in the money, too, when they pick ABC-TV.

\*Source: Nielsen 24 Market TV Report, average audience, week ending July 3, 1960, 7 nights 8:00—10:30 PM. Mon. through Sun.

**ABC TELEVISION** 



Did you  
say  
1200 ft.  
high?



... and Rockford, too?

Yes, the prudent buyer knows that WISC-TV at Madison, Wisconsin has the tallest tower in the state, bringing service to 378,310 TV homes in thirty-two counties in Wisconsin, Illinois and Iowa. For instance, in the Rockford area, WISC-TV now carries 25 out of 38 nighttime CBS Network programs *exclusively*.



Represented Nationally by  
Peters, Griffin, Woodward, Inc.